



THE NEW YORK



DRAMATIC MIRROR

VOL. XXIX., No. 732.

NEW YORK: SATURDAY, JANUARY 7, 1893

PRICE TEN CENTS.



H. R. JACOBS.

TOKENS OF CHRISTMAS.

Christmas was a pleasant occasion for the actors playing in Boston. Theresa Vaughn gave a Christmas tree for the members of Rice's Surprise Party at Hotel Reynolds, and among her own gifts were a diamond necklace and a ring set with diamonds, pearls and sapphires. Others who received gifts were: Eileen Karl, a diamond pendant valued at \$450, a pair of ruby and diamond earrings, and a gold-mounted satchel with toilet bottles mounted with gold; Marie Hilton, a phaeton and pair; Mac Branson, a pair of solitaire earrings, and a gold mounted purse containing \$500; Signor Perugini, a handsome silver antique match box, a set of pearl studs, and two silver vases; Charles Kirtle, a solitaire diamond ring; and Ed. Favor, a gold watch and chain, the timepiece bearing his monogram in diamonds. In the Wang company these gifts were received. Annie O'Keefe, a striking opal ring, a necklace of diamonds and rubies, and a French fan; Della Fox, a diamond necklace with forty-two stones; De Wolf Hopper—well, as he says: "My wife gave me two fine eggs, one on Padewski, and the other on Corbett. Incidentally she gave me a beautiful pearl pin." These gifts were received at the Park. Elsie Lombard, a diamond star; Evelyn P. Clark, a marquise ring; Marie Cart, a seal skin jacket; George Richards, a deed to a city lot in Charleston, his old home; Eugene Catfield, a grand piano; W. H. Currie, a locket mounted with catseye and diamond; Joseph Frankan, a pearl pin; George Ober, a gold-headed cane; William Cullington, an astrachan ulster; H. W. Brinkley, a new fishing boat; Jerry O'Connor, a gold watch and chain, presented by the attaches of the house. At the Museum some of the gifts were: Marie Barress, two silver toilet sets, and a handsome water color; Mary Hampton, a magnificent opal ring and beautiful plate china and glass for her snug little home; Mr. Hansell, a gold watch; George A. Schiller is a sporting ship and diamond overhauled with a watch with a cheque for \$1,000 from his father, and George Whistler's annual prize in showing a charming poem to his twelve-year-old daughter, Fanny. Addressed distinguished herself by presenting to her friends twenty-two small English puddings, cooked by her self. At the Tremont these persons were made happy: William Seymour, a bottle of Amontillado sherry, sealed up in 1820, and an ivory-headed staff, once the property of E. L. Davenport, and later owned by William Warren, who gave it to his wigmaker, to be restored to one of Mr. Davenport's family. Tom Karl, a tiny alligator. Every member of the Bostonians received a gift from Manager Dewey. Was it any wonder that Boston theatregoers saw smiling faces across the footlights at the performances on Monday?

At Sedalia, Mo., Christmas eve, after the close of the second act of Spider and Fly at Wood's Opera House, the curtain was rung up and Charles H. Kennedy, the comedian, presented Edgar Smith, stage manager, with a silk umbrella and a silver match case, and Charles Ravel, the clown and assistant stage manager, with a meerschaum pipe, a cigarette holder, and a stocking filled with tobacco, the gifts coming from the company. Little Edna Reming, of Barnes and Summer's Players, was treated to a Christmas tree on Christmas night, the members of the company participating.

At Portland, Me., on Christmas, Irene Murphy distributed forty-three handsome gifts among the members of the Baker Opera company. Manager Baker received many evidences of his popularity, among his gifts being a handsome silver toilet set.

Members of The Rambler from Clare company at Toronto, on Christmas, gave Dan McCarthy, the star, a gold handled silk umbrella. Manager George W. Gallagher, a Jurgenon split-second gold watch, and Polie Holmes, the soubrette, a seal skin satchel.

At Lansing, Mich., Florence Bindley received from the Dittmar Brothers a diamond brooch and pair of bracelets, and from the Jersey City Lodge of Elks a gold medal mounted with diamonds. Manager John A. Humeline, of the Wayne company, was substantially remembered by Mr. and Mrs. Wayne. Walter H. Edwards, of The Stowaway company, spent Christmas week at his home in Lansing.

On Monday night of last week, at Hot Springs, Ark., P. F. Baker was momentarily excited over what he took to be a cruel piece of professional "guying." During the second act, Billy Kennedy, a member of the company, came upon the stage disguised, and announcing himself as the sheriff of the county proceeded to read a pretended warrant for Mr. Baker's arrest. Mr. Baker at first suspected that Mr. Kennedy had been celebrating the holiday too earnestly, and that he wished to introduce a new character with accompanying business of a humorous nature. Just as he was thinking of ringing down the curtain and dealing with Kennedy privately, the latter presented Mr. Baker with a handsome Knights Templar badge, the gift of the company. This was accompanied by a costly Shriner's badge inlaid with diamonds and rubies, a gift from Mrs. Baker. Later in the evening Mr. Baker was called upon to present to Mr. Van Viet, the local manager, a unique smoker's set of solid silver, a testimonial from the correspondents of the dramatic newspapers at Hot Springs.

Roland Reed and his company enjoyed Christmas at Atlanta, Ga. Mr. Reed and his associates, with invited friends, partook of a Christmas dinner at the Kimball House, and an impromptu entertainment was mutually pleasing. Will Andrews recited "The Seven Ages," Harry Smith sang "Hush, Little Girl, Don't Cry," Daisy Lowrey and Hatie Harvey recited, Gus Penoyer sang, and Mary Myers and H. Rees Daves added to the entertainment. Roland Reed presided and told stories.

Christmas is Corinne's birthday, and it was celebrated this year in Kansas City, where this favorite of the footlights received many presents. Mrs. Kimball, the popular manager, was liberal, as usual, in Christmas remembrance of her star and company. She gave Corinne a cheque for \$1,000, and a handsome solitaire diamond ring. The ring was appended to a large floral piece, and was presented to Corinne during the latter part of the first act on Sunday evening. Among Corinne's other presents were a diamond solitaire bracelet from H. R. Jacobs, a set of Shakespeare's works from Mr. and Mrs. Richard Stahl, silver perfume atomizer from Frank Hayden, solid gold tips for shoes from Eugene G. E. Jaccard, poetical works from A. Shaeffer, silver initial set from Mrs. Patee, silver vinaigrette from Clair M. Patee, point lace handkerchief from Charles Postelle, shell plaque painting from Thomas Grady, gold mounted elk tooth badge from James Sturges, Shakespeare birthday book from Ellen Harrington, gold vinaigrette set with diamond, rubies, and sapphires from Charles E. Chaffner, of New York, turquoises and diamond bracelet from Homer A. Rose, a choice vase from the ladies of the company, gold-lined silver cup and saucer from Mr. and Mrs. Otto Kraft, and a solid silver service of twenty-four pieces from the White Rose Club of New York. Among the gifts given by Mrs. Kimball were: To Claire M. Patee, gold watch and chain; L. J. Tolock, diamond stud; W. H. Hersey, gold-mounted cane and umbrella; Frank Hayden, turquoise ring set in diamonds; to every lady member of the company, a gold souvenir spoon, engraved; every gentleman member of a scarf of gold sleeve buttons; member A. E. a silver mounted toilet set; Richard Postelle, a solid silver flask. Mrs. Chaffner received many presents from the company. These included a set of Shakespeare's works, poems of Ella Wheeler Wilcox, set of silver and gold loggnettes, the poems of Whittier and Bryant, set of silver oyster forks and a cut-glass punch bowl from Corinne, silver toilet set and a turquoise and diamond bracelet.

The Ole Oson company burned the yule-log at the National Hotel, McKeesport, on Christmas Day. Every member of the company received gifts, the Saltier children being remembered with special generosity.

STAR OF A HUNDRED NIGHTS.

John Drew appeared for the 100th time in The Masked Ball at the Standard Theatre on Wednesday. Preparations for a fitting celebration of the event were made. The result was noteworthy.

The lobby looked more like a tropical bower than the entrance to a theatre. The outer lobby had been turned into a miniature forest made up of Florida pines, palm plants and grasses. The doors leading to the inner lobby were entirely hidden by plants and flowers. The interior lobby also was transformed into a garden of floral decorations. Training palms and pine plants decorated both sides of the stairway leading to the balcony. At the foot of the staircase was an immense ball of green, into which was stuck small silk American flags to the top of which were fastened bougainvilleas. These, together with a souvenir containing an engraved programme of the play and portraits of Mr. Drew, were distributed to the ladies in the audience. Four little girls, in the charge of May Robson, stood in the lobby and handed out the souvenirs.

The auditorium was also handsomely decorated. Upon beds of green over each of the boxes were the words "John Drew" and "The Masked Ball" in roses.

The audience was enthusiastic, and the enthusiasm extended doubtless to the actors, for they acted with more than usual vim. At the end of the second act, in response to applause, the curtain was raised several times. Finally Mr. Drew came before the curtain and addressed the audience.

"Certainly, I did not think, when more than three months ago on the occasion of the first night of The Masked Ball at Palmer's Theatre I tendered thanks to you, my dear friends, for your affectionate welcome, that it would be my pleasant privilege to thank you for your constant and liberal support of our play during one hundred performances. I am sure that pleasure and opportunity are now mine, however, and I do thank you most heartily and sincerely.

It is owing to Mr. Charles Frohman, whose extreme liberality I cannot express to you, who has provided me with what I trust has proven to be one of the most amusing comedies of those cleverest of French comedy writers, Messrs. Bisson and Cendrars, so tastefully and admirably adapted to our requirements (no easy task) by Clyde Fitch, and to the splendid support accorded me by my talented fellow-players, that I have been enabled to secure your sweet smile and kind consent to carry along my New York season, as I have done, far beyond the originally stipulated period.

Therefore, while I thank you with renewed fervor for all your kindnesses, I must thank you, in fervid fashion, Mr. Frohman and all the members of my company for the unequalled success that has attended my present venture. I have not always agreed with the cynical definition of gratitude as a lively sense of favors to come, but I hope that while grateful for all your past kindnesses, I may retain your favor for a long, long time to come. Again I say I thank you—good night.

Mr. Drew's New York engagement will end in two weeks. That he has been a success there is not any doubt. His personal popularity, independent of everything else, seems to make him worthy of the position he holds; and the cleverness of the play in which he appears and the ability of the cast that supports him, strengthens his already secure position. Mr. Drew will now begin a tour that will take him to many of the large cities, and it is to be expected that he will be greeted everywhere with the heartiness that his talent deserves.

CUES.

ONE'S LUCK CO. is reported to have stranded at London, Eng., Dec. 27.

J. A. SCHEWEN and COMPANY, of Sumter, S. C., write that they have rented an old house, and companies booked with them at the Academy will find it almost equal to the old theatre in its appointments, and considerably larger in size.

JAMES A. HERNE's play of Shore Acres has been accepted by Manager Field of the Boston

Museum. He will give it an elaborate production in the near future. Mr. Herne has been engaged to play his original part, Nathaniel Barry.

It has been published that E. S. Willard's new play, The Professor's Love Story, is a dramatization from a novel by Barrie. This is not so. The play is an original writing by Barrie from an idea furnished him by Mr. Willard, and the title of it was fixed upon by Mr. Willard and his manager, A. M. Palmer.

BESSIE BOWENHILL is to have a souvenir—a handsome silver fan tray with her head on it in the "Playmates" costume. It will be ready on March 1, and it will be sent by mail with a photograph of the popular actress, to all who apply for it after that date.

NEW YORK THEATRES.

LYCEUM THEATRE

Fourth Avenue and 2nd Street.

DANIEL FROHMAN, Manager
Another Great Lyceum Success

Sardou's Splendid Comedy.

AMERICANS ABROAD

At 8:15. Matinees Thursday and Saturday.
Secure seats two weeks ahead.

STAR THEATRE

Broadway and 15th Street.

THEODORE MOSS, Proprietor and Manager
Matinee on Saturday at 2.

Under the management of Abbey, Schoeffel and Grant.

MINNA GALE-HAYNES

in

AS YOU LIKE IT

BROADWAY THEATRE

Broadway and 42nd Street.

Mr. T. H. FRENCH, Manager
JOS. R. GRISMER and PHOEBE DAVIES

In the Initial Production of

THE NEW SOUTH

By Clay M. Greene and J. R. Grismer.

Evenings at 8. Matinee Saturday at 2.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager

Reserved Seats, Orchestra Circle and Balcony, 50c

Wednesday and Saturday Matinees.

WALTER SANFORD'S

Great Production

THE POWER OF GOLD

Broadway and 15th Street

RUDOLPH ARONSON, Manager

De Koven and Smith's Opera Comique.

THE FENCING MASTER.

Presented by

the J. M. Hill Opera Comique Company.

Admission, 50c. Seats on sale one month ahead.

MANHATTAN OPERA HOUSE

OSCAR HANMERSTEIN, Owner and Manager

THOMAS Q. SEABROOKE

and his superb

GRAND COMIC OPERA CO. 150 PEOPLE.

THE ISLE OF CHAMPAGNE

by Charles Alfred Byrne and Louis Harrison.

Evenings at 8. Matinee Saturday Only.

Seventy box seats for theatre parties.

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Broadway and 15th Street.

A. M. PALMER, Sole Manager

ARISTOCRACY

BY BRONSON HOWARD

Evenings at 8:15. Saturday Matinee at 2.

WILCO'S

Reserved Seats, 50c. 100c. 50c

Mr. ALLEN R. CONSTOCK, Sole Lessee and Manager

MANHOOD

Matinees Wednesday and Saturday.

IMPERIAL MUSIC HALL

Broadway and 25th Street

GEORGE J. KRAUS, Sole Lessee and Manager

JOHN M. McDONOUGH, Business Manager

Evenings, 8 to 10. Mats. Mon., Thurs., Sat., 2 to 6.

THE HENRY BURLESQUE CO.

PROCTOR'S THEATRE

West Twenty-third Street.

Last week.

MR. NEIL BURGESS AND THE

COUNTY FAIR.

Evenings 8:15. Saturday Matinee at 2.

NEW YORK THEATRES.

GREENWICH THEATRE

GREENWALL AND PEARSON, Lessee and Manager

JOHN STETSON'S

Company of Players Presenting the Latest
Social Surprise.

THE CRUST OF SOCIETY.

Matinees Wednesday and Saturday.

GREEN HOUSE

The World in Was.

First Appearance in America of

PRINCESS LILY DOLGOROUKI.

Violinist of the Empress of Russia.

MADAME MARIE SELIKA.

The Original Brown Parti.

MONS. GUIBAL and MARIE GREVILLE

In Wondrous Magic and Psychomatism.

AND OMIKE.

The Japanese Wonders.

Danko Gabor's Royal Orchestra.

Matinees Wednesday and Saturday.

ROSTER & GAIL'S

Twenty-third Street.

Every Evening. Matinees, Monday, Wednesday and Saturday.

VIOLETTE

Chanteuse Eminentissime.

MARINELLI

Concertist.

INTERLAKEN TRIO, MUEHLEMANN

From the Winter Garden, Berlin.

Vandeville—Novelties.

HARRIS'S THEATRE

M. W. HAYLEY, Manager

Genuine triumph of the

MULLIGAN GUARD'S BALL

By Mr. EDWARD HARRIS.

With all the original music by DAVE BRAHAM.

Wednesday—Matinees—Saturday.

GERMAN'S

Broadway and 25th Street.

JOHN MASON AND MARION MANOLA

in

IF I WERE YOU

Preceded by THE ARMY SURGEON.

Evenings at 8:15. Mat. Wed. and Sat.

R. L. MOORE'S THEATRE

Corner 1st Street and Third Avenue.

Matinees: Monday, Thursday, and Saturday.

Don McCarthy's Irish Drama.

CRUISKEEN LAWN

Next Week—1st set in New York.

TOM PASTOR'S THEATRE

Fourteenth Street, between 3d and 4th Aves.

Matinees, Tuesday and Friday.

Arrival of the distinguished artist, Mlle. Paque.

Mlle. Vesta Victoria, I.W. Kelly, Bonnie Thornton,

Lester and Wilson, Lizzie and Vane Daly, O'Brien

and Redding, The Nawras, The Emery Sisters.

BENNETT'S THEATRES.

GRAND OPERA HOUSE

Matinees Wednesday and Saturday.

LEWIS MORRISON

in

FAUST

A Superb Production.

AMPHION THEATRE

Bedford Avenue, near Broadway

EDWIN KNOWLES, Sole Proprietor and Manager

Matinees Saturday Only.

MARIE WAINWRIGHT

in

SCHOOL FOR SCANDAL

and

AS YOU LIKE IT

Next Week—Roland Reed.

COLUMBIA THEATRE

Washington and Tillary Streets.

EDWIN KNOWLES & CO., Proprietors

The Queen of Comedies.

JANE

with

JOHNSTONE BENNETT

Preceded by CHUMS.

Matinees Wednesday and Saturday.

Next Week—Superba

COL. SHER'S NEW PARK THEATRE

COL. WILLIAM E. SHER, Manager

Mr. WALTER L. SHER, Proprietor

The Leading and the Elite Theatre of Brooklyn.

THIS WEEK.

Matinees Monday, Wednesday and Saturday.

WM. H. CRANE

And His Company Presenting

THE SENATOR

Next Week—Ward and James.

GEORGE AVENUE THEATRE

Corner South 6th Street and Broadway

LAURENT HOWARD, Manager

Matinees Wednesday and Saturday.

Thomas's Company of Players in

THE KHEIDIVA

LIE AVENUE ACADEMY

A. V. PEARSON, Lessee and Manager

Matinee Thursday and Saturday.

A FAIR REBEL

Next Week—Bobby Gaylor as Sport McAllister.

Mr. Frank Daniels

IN HIS GREAT COMEDY SUCCESS.

DR. CUPID

Now booking season 1893-94. Address

W. W. FREEMAN, Manager.

MR. CLAPP ON THE DRAMA.

The Goethe Society signalized the beginning of its annual series of literary reunions by devoting last Wednesday evening to a discussion of "The Position of the Theatre in Modern American Life," by Henry A. Clapp, the widely known and scholarly dramatic critic of the Boston *Advertiser*.

In the absence of President A. M. Palmer, Congressman Ashbel P. Fitch presided, and introduced Mr. Clapp to the brilliant audience that filled the large *salon*.

Mr. Clapp, by way of preface, apologized for anything he might say concerning the drama which might seem severe. He thought, however, that his audience and he were not in reality far apart in their view of the subject.

The speaker said that there was something wrong with the drama, in proof of which he directed attention to the preponderance of silly and common entertainments enjoying popularity at the present time. He added facts and statistics that went to show that the theatre was no longer patronized by the intellectual and the fashionable classes, that it drew its sustenance from the unlettered mass—the "middle" class, composed largely of tradespeople, who having no social ties or duties, no tendency toward culture, and no adequate resources for recreation, who turn to the theatre as their one congenial and convenient form of amusement. This mass rules, according to Mr. Clapp, and its domination is fatal to the encouragement or the development of the drama on intellectual and artistic lines. New York's twenty-seven theatres draw an average attendance of 216,000 persons a week. That figure explained why the drama, considered in its truest and best sense, was in a condition little less than contemptible.

Mr. Clapp, having enlarged upon this at considerable length, suggested two remedies. One was that intelligent persons patronize only such plays as made a worthy appeal. The other remedy was to get five millionaires to establish a theatre in this city, which should be superior to all considerations of profit, and which should aim to establish a correct standard of dramatic art. Mr. Clapp would not restrain the taste of the mass for the sort of innocent but childish entertainment it now finds in the theatre. He would establish a theatre for the benefit of the class that finds no delight in the theatre of to-day but would enjoy the pleasure of such a playhouse as he pictured.

The speaker would have plays of all kinds acted at the endowed or subsidized theatre—plays whose claim to production was merit solely. He believed earnestly that such a theatre, conducted at a pecuniary loss at first, would eventually be self-sustaining, and would, moreover, exercise a far-reaching influence for good on every department of the American stage.

Mr. Clapp spoke with the emphasis born of conviction. His argument was direct, and his plea impressive. His remarks were diversified by anecdote; humorous references to Boston's tendency, in spite of its vaunted culture, to swallow the good, the bad and indifferent in respect to plays, and witty running comments on his own views. The speaker was applauded frequently, and he was listened to with the closest attention from the beginning of his address to its close.

Among those present were Lotta, Mrs. Rachel McAuley, Mr. and Mrs. Charles Barnard, M. H. Mallory, Mr. and Mrs. Harrison Grey Fiske, Kathryn Kidder, Mr. and Mrs. Thaddeus B. Wakeman, and Countess Anna de Montagu.

DANIEL FROHMAN'S BUDGET.

In answer to the question of a *Mirror* reporter that called upon him last week, Daniel Frohman said:

"I am confining myself more and more each year to the management of the Lyceum Theatre stock company, to E. H. Sothern and his company and the Lyceum's successes. These are my two chief companies, and between them will be divided the time at the Lyceum Theatre—the Lyceum company playing here from November until warm weather sets in and Mr. Sothern appearing from August to November. Victorien Sardou's *Americans Abroad*, the first new play presented by the Lyceum company this season, is likely to run a long time yet. I had intended to make an old comedy revival this season, but the success of Sardou's comedy is so great that I think it unwise to remove it, for successes are so few usually in a profession hedged in with so much uncertainty as is the case with ours, that it is advisable always to cling to that which meets with the favor of the public.

"Sardou is so much gratified with the success of *Americans Abroad* that he is considering another play, more ample in scope, for the Lyceum company.

"In the meantime I intend to present several plays written expressly for the Lyceum Theatre by American dramatists—

Augustus Thomas, Paul M. Potter, Clyde Fitch, and Herbert Hall Winslow.

"All of these plays have been planned definitely for the company, have been accepted by me, and will be produced within a reasonable time.

"The Lyceum company will end its New York engagement in April. It will then play in Chicago, have a brief rest, and go on its usual California and Autumn tour.

"The two Lyceum traveling companies, playing *The Charity Ball* and *The Grey Mare*, are doing well.

"Mr. and Mrs. Kendal, who will play under my engagement in this country next year, will begin a five months' engagement at the Avenue Theatre, London, within a fortnight in *A White Lie*. When they return to America they will bring with them a number of new plays.

"I shall not go abroad this Summer, but shall travel with the Lyceum company, which will present nearly all of its extensive repertoire. The Lyceum company, by the way, will be essentially the same next year as hitherto."

H. R. JACOBS.

Among our most energetic and enterprising managers is H. R. Jacobs, who controls more theatres in the United States and Canada than any other one man or firm. Mr. Jacobs controls the Alhambra Theatre, Academy of Music and Clark Street Theatre, Chicago; H. R. Jacobs' Theatre, Cleveland, O.; New Court Street Theatre, Buffalo, N. Y.; Cook Opera House, and the Academy of Music, Rochester, N. Y.; H. R. Jacobs' Opera House, Syracuse, N. Y.; the Queen's Theatre, and Theatre Royal, Montreal, Toronto Opera House, Toronto; H. R. Jacobs' Theatre, Newark, and H. R. Jacobs' Theatre, New York city, making a chain of houses that takes in many of the best cities in the United States and Canada.

Mr. Jacobs almost lives upon railroad trains, and is well known to every Pullman car conductor and porter in every part of the United States. It is as nothing for him to leave New York on a Sunday morning, spend a week on the road and arrive in New York seven days later, having in the meantime visited his whole chain of theatres.

At each of Mr. Jacobs' theatres is a resident representative, as well as one at his general office in New York city. Mr. Jacobs personally looks after his immense business in all its details, and books all the attractions upon his circuit. His memory is remarkable. He never forgets anything he should remember, nor does he rely upon memoranda. He is also an extensive advertiser, and no attraction that ever has played at any of his theatres can complain that it was not billed. It is recognized that Mr. Jacobs' theatres are among those best billed and advertised in the country. Mr. Jacobs' representatives realize Mr. Jacobs' ideas in this direction, and they know that their positions depend upon their ability to keep their respective theatres well advertised.

Mr. Jacobs is courteous to everybody at all times and he never appears to be in a hurry. No amount of business can ruffle him. A great volume of mail matter arrives at his office. Letter after letter is opened, the contents are digested, and the decision in pencil is endorsed on the back. When all has been finished, Mr. Jacobs asks for the contracts that have been submitted for his approval or disapproval during his absence, signs or rejects them, looks at his watch, steps into his cab, bids those about him good-bye, and with a wave of his hand is off to catch the train that takes him on his regular journey.

AN OPERA HOUSE BURNED.

The Linden Opera House at Geneva, N. Y., was burned last Wednesday morning. The building had stood for fifty years, in the business heart of the town. The Maude-Hillman company was playing a three-nights' engagement in the house, and on the evening before the fire presented *The Ragpicker's Child*, which contains a fire scene. The theatre was worth about \$60,000. Maude Hillman lost all her wardrobe, and Manager W. G. Snelling writes that all their scenery and properties were destroyed, the total loss being \$2,000. Manager Snelling cancelled the remaining dates for the week, and proceeded to Ithaca, where the company was booked for this week. Dressmakers were set at work upon new costumes, other costumes were ordered from New York, carpenters were engaged to build scene frames, and scene painters were called in. The result is that the company will fill its engagement.

A SUBSTANTIAL CRUST.

"The Crust of Society" will be presented at the Union Square Theatre for only one week more," said Ben Stern, business manager of the company to a *Mirror* reporter on Saturday. "It has achieved a positive success, and could be continued easily and with profit for an indefinite time. Its speedy retirement is

due to Mr. Stetson's inability to buy off the time of succeeding attractions.

"I think that the company is one of the very best seen in New York this season. As Mrs. Eastlake Chapel, Carrie Turner has made a profound impression. She has emphasized the position she has enjoyed heretofore, and she has shown a degree of ability that surprised even her ardent admirers.

"Mr. Hawthorn is always effective. His comedy, according to everyone, is delightful. It is a kind of acting with him with which theatregoers generally are not familiar, and the thorough success with which he presents it is a strong compliment to his versatility.

"Elita Proctor Otis has astonished everyone by her delightful impersonation of the gay Mrs. Echo, and Jane Stuart and the actors have made individual hits."

A NOVEL SOUVENIR.

Frederic Conger, who is playing in the West and South in *The Wife and The Charity Ball*, in which plays he takes the light comedy parts very acceptably, is reported to have made a distinct hit when he presented each member of the company in Memphis with a cake of popular soap neatly done up tied with a pretty ribbon to which was attached a card bearing this:

There is no excuse—
MERRY CHRISTMAS from
Yours truly,
FREDERIC CONGER.

PROFESSIONAL DOINGS.

Ralph Deimore has married Gertrude Dawes.

May Brooklyn and Julia Arthur will appear in *Lady Windermere's Fan*.

Irene Everett, Pauline Maitland, Leslie Leigh, and Arthur Byron have been engaged to play in *Captain Herne*.

There is a report that Frank G. Cotter is arranging to take out on the road Henry Guy Carleton's *Ye Earlie Trouble* under a new name.

Thomas Oberle, the stage manager for Charles Frohman's stock company, who went to London to superintend the production of *The Lost Paradise* at the Adelphi Theatre, sailed for New York on Wednesday. Gatti Brothers, the proprietors of the Adelphi, have written that the play is a great success, and will have a long run. Upon his return Mr. Oberle will rejoin the stock company.

The statement made by the Theatre of Arts and Letters that Daniel Frohman is one of the advisory committee that reads plays submitted, is wrong.

The *Runaway Wife* company, in which Louise Ayndelle is starring, is reported to be giving satisfaction to public and theatre managers. Return dates have been offered without an exception in every town where this attraction has played this season.

Mascagni, the composer, is said to be a domestic model. He is the father of three sons, each of whom was born just previously to the production of each of his father's operas.

Charles Frohman has bought the one-act piece, *The Burglar and The Judge*, recently produced in London, and will give it at the Standard in February.

Neil Burgess will take *The County Fair* to England.

George B. McLellan, manager of Pauline Hall in *Furritania*, was in town last week.

King Hall, formerly advance agent for Richard Mansfield and for Rose Coghlan, has been engaged for the business department of *The Isle of Champagne*.

Von Vonson, The Voodoo, and Katie Emmett are playing successfully over Jacob Litt's circuit.

J. K. Emmet has a new play called *Fritz* in Congress. It will be produced in New York next Autumn.

A daughter of Lewis Morrison, the well-known star, has been very ill, and Mr. Morrison has been much worried. The patient is reported to be better.

D. A. Bonta, of A. M. Palmer's business staff, is in Chicago in Mr. Palmer's interest.

Relative to the failure of the Digby Bell Opera company, Digby Bell is reported to have said: "My contract with Mr. Askin, former manager of the company, was for \$350 per week for the first year, and \$400 per week for the second and third years, and ten per cent. of the profits in addition. My expenses were also to be paid. There haven't been any profits, and I have not been paid for several weeks. I've even paid the hotel bills of myself and wife for several weeks."

Beatrice Moreland played the part of Dora in *Diplomacy* last Tuesday at Hartford. Sade Martinot, who plays the part regularly, was ill temporarily, and Miss Moreland had only one rehearsal. The Coghlan and the local press had kind things to say of the quick and clever assumption of the character.

J. K. Murray, who is starring under the management of W. H. Power, is now appearing in the large Western cities. He will make his first appearance in New York on Jan. 30.

The Siege of Vicksburg will be the realistic scene in *Captain Herne*, the play to be produced at the Union Square Theatre on Jan. 26, with E. J. Henley as the star.

Aristocracy has only a few more weeks to run at Palmer's Theatre. It will be followed by the reappearance of Mr. Palmer's stock company.

According to Ben Stevens, the extraordinary business done by De Wolf Hopper last season on the road is almost rivaled this season. During the first season of *Wang* the receipts, he says, averaged more than \$1,000 a night for four hundred performances.

Bertha Sollee, a sister of Ida Sollee, the actress, now with *The Harvest Moon* company, was married last week to Cromwell Gibbons, a prominent citizen of Jacksonville, Florida. Ida Sollee was unable to be present at the marriage, but she sent to her sister a handsome present in the shape of a silver tea set.

Marie Wainwright and her company rehearsed Clyde Fitch's new comedy-drama, *The Social Swim*, at Central Hall, on West Thirty-second Street, last week. The play will be produced within a fortnight.

Edward N. Hoyt, the *Julius Caesar* of Charles B. Hanford's company, is very ill at his home in Washington, and will not be able to rejoin the company for several weeks.

The finishing work is being rapidly done on the new Empire Theatre, and it is expected that the house will be opened by Manager Charles Frohman on Jan. 23. The opening play, *The Girl I Left Behind Me*, by David Belasco and Franklin Fyles, has been in rehearsal for a week.

The plans for the extension of Music Hall are in the hands of the Building Department. The building at the north-east corner of Seventh Avenue and Fifty-sixth Street will be added to the structure, making the whole dimensions 200 feet on Seventh Avenue, 150 feet on Fifty-seventh Street, and 125 feet on Fifty-sixth Street. The building will have a roof-garden, and a tower 225 feet high will be erected.

Courtney Thorpe, after eight years' service in Rosina Vokes' company, has left that actress to further his ambition for romantic and emotional stage work. He is an earnest and accomplished actor. The relations between Mr. Thorpe and Miss Vokes are still, as they have been, perfectly amiable.

A benefit to Eleanor Fletcher Bishop, in which Augustin Daly's company will take part, will be given at Daly's on Jan. 30.

Mrs. Bernard Beere did not sail for England last Wednesday, as announced, having determined to delay her departure a fortnight. It is said that she would like to appear again here in order to show what she can do under favorable circumstances.

Timothy C. Coughlin and Elinor Worthington Underdonk, members of Hanlon's *Fantasma* company, were married in Evansville, Ind., on Dec. 24 by the Rev. A. A. Abbott, of the Holy Innocents Episcopal Church of that city.

A bass viol player named Tophke, in the orchestra of the Baldwin Theatre, San Francisco, left his place among the musicians during the progress of *Ali Baba* one night recently, and went into the retiring room of the orchestra beneath the stage. His loud soliloquising here attracted the attention of the leader, who sent a fellow musician to see what was the matter. Tophke was found raving insanely with a knife in his hand. He had cut a gash in his throat, and was about to slash himself again when placed in restraint.

A matron in Utica, rents the agitation of the subject of women's hats in the theatre, and says that men who smell of strong drink and who crowd out of the seat spaces frequently to satisfy their appetites for liquors are much the greater nuisance.

The comedy that Nat C. Goodwin bought from T. Henry French some time ago, entitled *Walker, London*, which enjoyed a run in London, depends for something of its comic effect upon a shadowgraph scene. The play was written by Barrie, author of *The Professor's Love Story*, in which E. S. Willard was recently very successful in this city, and in this also the shadowgraph device is used. Mr. Goodwin is credited with an intention to test the right to employ the shadowgraph in Mr. Willard's play, as he thinks its earlier use in his comedy establishes a right to confine it to that play.

Nellie McHenry in *A Night at the Circus* will reappear in New York next week.

E. R. Salter, manager of the Eastern Ole Oil company, says that the business of that attraction is at high-water mark. At the Christmas eve and Monday performances at McKeesport, Pa., it played to \$1,300 with formidable opposition.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL
PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, \$1.00; Half page, \$2.00. One page, \$3.00.
Professional cards, \$1 per line for three months.
Trade ("display") professional cards, \$1 for three months; \$1 for six months; \$2 for one year.
Managers' Directory cards, \$1 per line for three months.
Reading notices (marked "R"), 50 cents per line.
Advertisements received until 10:30 P. M. Monday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57, Abchurch Lane, and at American Newspaper Agency, 15, King William Street. In Paris, at the Grand Hotel, Kiosque and at Boulevard, 17, Avenue de l'Opera. Advertisements and notices from received at the Paris office of The Mirror, 41 Rue de Rennes. The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - JANUARY 7, 1893

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—THE NEW SPECTER, 8 P. M.
CASINO—THE FENCING MASTER, 8:15 P. M.
EDEN MUSIC—WAX FIGURES.
GRAND OPERA HOUSE—POWER OF GOLD, 8:15 P. M.
HARRISONS—MULLIGAN GUARD'S BALL, 8 P. M.
H. R. JACOBS—CATHEDRAL LANE, 8:15 P. M.
HERKMAN'S—MANOLA-MASON COMPANY, 8 P. M.
IMPERIAL MUSIC HALL—WADSWORTH, 2 P. M. AND 8 P. M.
KOSTER AND HALL'S—VARIETY AND OPERETTA.
LYCEUM—AMERICAN ABROAD, 8:15 P. M.
NIBLO'S—MANHATTAN, 8 P. M.
PALMER'S—AMSTERCY, 8:15 P. M.
PEOPLE'S—EIGHT RULES, 8 P. M.
PROCTOR'S—THE COUNTY FAIR, 8:15 P. M.
STAR—A VOYAGE TO THE MOON, 8:15 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE—CRUST OF SOCIETY, 8:15 P. M.

BROOKLYN.

APHION—WAXE WAINWRIGHT.
REDWOOD AVENUE—THE OPERATOR.
COLUMBIA—JANE.
GRAND OPERA HOUSE—FAUST.
LIE AVENUE—ACADEMY—THESEUS.
PARK—THE SYRACUS.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 30,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal*.

ANOTHER HIT.

THE sale of the New Year's MIRROR has been extremely large. Scores of the largest newsdealers in this city report that their first supplies vanished from the stands in a few hours after they were placed on sale, and second and third supplies followed the first. We had anticipated the large extra demand in this city and elsewhere, and the edition was fully equal to it.

The New Year's number, which comprised thirty pages, contained besides the usual ample features of news, criticism, correspondence, etc., nine pages of interesting literary and attractive pictorial features. The advertising department aggregated thirty-five columns of advertisements from representative managers and actors.

The marked success of this issue, following close upon the unprecedented triumph of the Christmas MIRROR, is most gratifying to us, and, we doubt not, to the dramatic profession also, for every achievement by THE MIRROR directly reflects credit upon its large, loyal and liberal constituency.

We intend to continue to adhere steadily to the progressive policy which has distinguished THE MIRROR's policy and our readers may look for several new and important departments in this direction at an early date.

A RED-LETTER SEASON.

WHEN all things are considered, this season will stand out as one of the most successful known to the American theatre. In some parts of the far West and the South business has been unsatisfactory. Generally, however, it has exceeded expectation. There have, of course, been many failures of venture; as there always have

been, and as there always will be. But how many enterprises that really deserved to succeed have gone to the wall? And what well-considered, well-equipped and meritorious effort has vainly appealed to the public?

In this city the spectacle of many crowded theatres began early and continues. Success after success has cheered and rewarded judicious managers. Most of the new offerings legitimately based have eclipsed anything heretofore known in popularity and profit. And the possibilities are by no means unpromising. New triumphs of the skill of authors and of the good judgment and the liberality of managers are looked for this season.

The mere guessers who act and speculate upon trivial premises have suffered, as they might expect to suffer. Managers who have founded their enterprises upon solid and artistic grounds have reaped and are reaping rewards.

It is better to cater to the good sense of the public than it is to experiment upon its superficial fickleness.

PERSONAL.

BARNARD.—Charles Barnard will speak before the Twilight Club on Jan. 22 on the subject of the drama. He has also sold *Godey's* an article on "The Theatre as a Publishing House," which will appear soon.

CLINE.—C. B. Cline, the press agent and representative of Koster and Bial's, has sent a dainty French calendar to the many newspaper men that he numbers among his friends.

WARD.—Fanny Ward, the ingenue and comic opera singer, has been ill for several weeks, but is now recovered.

BLOCK.—Sheridan Block has taken the initiative in bringing suit to recover salary owed by J. S. Berger for the Her Fidelity production, and several others have joined issue with him. Great difficulty has been experienced in finding Berger to serve the papers upon him.

BLAND.—Lionel Bland, who was specially engaged for The Army Surgeon during the New York engagement of the Manola-Mason company, has decided to remain in this city for the rest of the season to accept jobbing engagements.

TURNER.—Carrie Turner plays the harp skillfully, it is said.

GERRY.—The Central Labor Federation asked Mr. Gerry over the coals again last week.

ORNDORFF.—Thomas C. Orndorff, of Worcester, Mass., prominent in whist circles, has been elected a director of the American Whist League to represent New England. Mr. Orndorff is THE MIRROR's correspondent in Worcester.

WARNER.—John E. Warner, Abbey, Schoeffel and Gran's new general representative, is spending a couple of months at his home-stand in Meredith, N. H. He will enter upon the duties of his new position early in March.

FEALY.—Marguerite Fealy feels the force of the old saying, it never rains but it pours. After having been at liberty for several months suddenly six offers of engagement presented themselves in one day. She accepted the part of Mrs. Tippet in the Little Tippet company, but secured her release in order to go with The Flag of Truce in which she also found an engagement for her clever little daughter, Maude.

HALE.—Walter S. Hale has accepted an offer from Alexander Salvini to play his old parts. Mr. Hale will leave Seattle, where he is at present playing in Cordray's company, and open with Mr. Salvini in Milwaukee next week.

BUCHANAN.—Arthur Falkland Buchanan has been engaged by J. H. Gilmore to play one of the principal parts in Dartmoor. The tour of the play was resumed on Monday at Syracuse.

GOODWIN.—Nat C. Goodwin, adorned with blue goggles, presented a picturesque spectacle to the strollers along Broadway on Friday afternoon. Blue is very becoming to Mr. Goodwin.

DUPREE.—Minnie Dupree, at present ingenue of Nat C. Goodwin's company, has been mourning the fact that her birthday comes shortly after Christmas. For that reason she gets few presents, and she doesn't think it is fair.

HEUSEL.—Emile Heusel is to be credited with a hit as the German bandmaster in The Mulligan Guard's Ball. How he manages to hang upon the ceiling during the collapse of the Skidmore Guards' Dance is the wonder of the audiences at Harrigan's.

STAYBONE.—Adelaide Stanhope (Mrs. Nelson Wheatcroft) has ended her special engagement with the Manola-Mason company.

She is rehearsing to appear in the second play to be acted by the theatre of Arts and Letters.

MACDOWELL.—Henry Burden MacDowell, the secretary of the Theatre of Arts and Letters, has an interesting and profusely-illustrated article on Chinese Theatres in the current number of Harper's Magazine.

CLAIRE.—Attalie Claire-Cayne is living on Riverside Drive. She and her husband may be seen at the theatres on first-nights. Mrs. Cayne is in excellent health and spirits. She has not yet decided whether or not she will sing in London in opera during the end of the season.

ROBERTS.—Theodore Roberts has left Walter Sandford's The Power of Gold company. Mr. Roberts has signed a two-year contract with Charles Frohman and will appear in the Empire Theatre stock company.

MR. TAYLOR'S DENIAL.

Oliver Taylor, author and manager of The Moonshiner, writes to THE MIRROR in detail to deny the statement of Fritz S. Hawley that the company that presented this play was left stranded, and that Hawley had not received any salary for his services as advance agent. Mr. Taylor says that Hawley was without resource when he engaged him; that Hawley claimed to have had experience as an advance man, but his work was unsatisfactory; that he was engaged on personal grounds mainly, as he had a relative in the company; and that Mr. Taylor had paid him for his services. "The Moonshiner did not strand, as he claims," continues Mr. Taylor. "Every member of my company received salary in full up to the time the company closed. Only two remained here" (Mr. Taylor's letter is dated at Norfolk). "Mr. James Hawley and myself having accepted positions here. The others returned to their homes. I closed the season to make some needed changes in the play, and intend to take it out again." Mr. Taylor encloses in his letter an acknowledgment of J. H. Hawley, who is presumably the relative of Fritz S. Hawley referred to, stating that he has received all his salary from Mr. Taylor, and also a statement (copied) to the same effect signed by Harry Dod, Henry Kendrick, George Taylor, Francis Bickley, May Godkin, and W. C. Gale. "Two other members," adds Mr. Taylor. "Miss Nelson, of New York, and Mr. McKenzie, of Syracuse, I am unable to reach in time for their signatures, but they were paid their salaries up to the time of closing."

THE GARDEN THEATRE LEASE.

The deal, whereby A. M. Palmer and Edmund C. Stanton secured the lease, beginning a year hence, of the Garden Theatre for a term of years, was consummated quite suddenly. The announcement of it was a general surprise to nearly everyone interested in metropolitan theatricals.

Mr. Palmer was seen by a MIRROR reporter on Wednesday, as he was about leaving to catch a train for Boston, where he is superintending the rehearsals by his company of Lady Windermere's Fan.

"There is nothing to be announced," he said, "concerning the matter beyond what is already known. Mr. Stanton and I have obtained the theatre, and we consider it a valuable acquisition. But as for the policy to be pursued there under the new management, that is entirely unsettled. We have no definite plans yet. There is plenty time to map them out before the house comes into our possession."

Mr. Stanton will soon be an important factor in New York management. The Grand Opera House will be under his sole direction after May 1 next, and he will figure as Mr. Palmer's associate at the Garden at the beginning of 1894. The skill and executive ability he displayed when directing the German opera seasons at the Metropolitan warrants the belief that his conversion to theatrical management will be a good thing for the stage and for the public.

FROHMAN'S OFFICES.

Charles Frohman makes an important announcement in the New Year's MIRROR to managers who have not been added to the limited list of those whom this enterprising manager does not serve through his booking offices, managed by Julius Cahn. Aside from his own attractions, which form no inconsiderable part of the best before the public, Mr. Frohman represents over a score of first-class stars, and plays, and organizations that may be secured through him. One would think that Mr. Frohman had already taxed himself with more than one manager could carry, but he states that he has three important foreign attractions, and a number of new productions yet to announce. He has successfully directed so many interests, however, that surprise is almost eliminated from any consideration of his new ventures. He can certainly offer the best line of attractions in the world. Mr. Frohman will remove into new and exclusive offices in the Empire Theatre, adjoining THE MIRROR office, on March 1, and will there conduct the great business that has distinguished him among managers.

BOISE CITY'S NEW THEATRE.

Mayor James A. Pinney, of Boise City, Idaho, the pioneer theatrical manager of that section of the Northwest, has achieved the aim and ambition of many years of endeavor in building a beautiful playhouse in that city. The new house, the Columbia Theatre, was auspiciously dedicated by Julia Marlowe as Rosalind on Dec. 12. The Columbia is a ground floor theatre, meeting all modern requirements, and seating 1,000 people. The

stage is spacious enough to accommodate the biggest scenic production on the road. The drop curtain is asbestos, bearing a water color reproduction of Wagner's "Circus Maximus." The curtain and scenery were painted by Max Kohn, of Boise, whose work including frescoes and portraits is highly praised.

LETTERS TO THE EDITOR.

THE MIDNIGHT SPECIAL WRECK.

SATURDAY, DEC. 25

To the Editor of the Dramatic Mirror:

SIR.—The Midnight Special has closed. Kindly allow me to supplement the fact with a few general statements:

The trouble began the first week in Brooklyn, when Mr. Reist, manager No. 1, informed Mr. Ballant, Jr., manager No. 2, that Mr. Ballant's wife, who insisted upon playing the part of the soubrette, was totally inadequate for the part, and that he himself, who had also determined to play the best acting part in the piece because he had "once studied twelve months for the stage," had no business on the stage at all. For which offence the fair soubrette wanted Mr. Reist "kicked out" of the company, and claimed loudly that he be bodily removed from the theatre, as he was only "an advance man anyhow." John L. Sullivan followed us there, and his coming may possibly have been responsible for some of the language used by the lady upon this occasion. The soubrette played the star part, and the soubrette's husband, in order to save a \$50 per week actor the trouble, lost the company two good weeks, managers naturally objecting to two amateurs appearing in important roles of a new production. Incidentally the soubrette, when not acting, managed the house front and back, and gave directions as to who of the company should be retained and who discharged.

In this festive manner we proceeded for several weeks, Mr. Reist, the "advance man," on several occasions borrowing a couple of hundred dollars to materialize Mr. and Mrs. Ballant in their starring venture to "get out of town." Several days before our entry into New York, said "advance man," who had gone thither to herald our coming, was met on his arrival by a telegram from Mr. Ballant begging him to return and "get the company out," and if he had not the ready money, beseeching him to "put up" a valuable diamond ring for the occasion. On the suggestion being advanced that Mr. Ballant as we did not play that night and his valuable services were not required in this direction, go to New York himself and return, the fair soubrette declared that she "had never been separated one single night from her Billie, and he couldn't go." Mr. Ballant therefore remained—at intervals throughout the day feeding his wife at her demand with sugar cakes—while the New York business came to a temporary standstill. On one occasion, Mr. Reist's "uncle" and proving quite sufficient, I myself personally contributed \$50 to assist Mr. and Mrs. Ballant and company to "get out of town." This money I was assured by the grateful Mr. Ballant I should receive the following week at Niblo's. I did not receive twenty-five cents.

On Saturday night at Niblo's Mr. Ballant received personally from the management of the Holiday Street Theatre, Baltimore, of which house he was one time treasurer, \$50 to bring the company to Baltimore. It being the first money he had been able to obtain for the aid of the show since its start, it seemed to turn Mr. Ballant's head, as the result proved. I had informed the gentleman on Friday that unless my board-bill was paid I would not be able to leave town, as my trunks would be held. On the arrival of the \$50, I naturally concluded that some of my misfortunes were to be averted; but Mr. Ballant, on the arrival of this money, used his own sweet will in the disposal of it, and on Sunday morning went to Mr. Reist with pitiful entreaties "for God's sake to induce Miss Edgar to go to Baltimore without her trunks." It then appeared that Mr. Ballant had paid the hotel bill of every other member of the company, and to such members as were stopping at home had given ample money—\$50, \$25, etc.—but his leading lady, who had loaned him every dollar she had, and whose unpaid back salary for five weeks, at \$50 per week, amounted to \$250, did not even get her hotel bill settled.

I am ashamed to "write myself down an ass" so much as to say I did go to Baltimore to help the company, but on Mr. Ballant's pledged word that I should have money enough to send for my trunks before the Monday matinee, and my hotel bill guaranteed, hardly was the train out of New York, however, when an amazing change came over Mr. B. and his wife, and I was informed by the lady that I didn't need any trunks but my theatre money, anyhow, and that if I refused to play in Baltimore they could do without me anyway. I did refuse to play unless Mr. Ballant kept his word—for I believe it is written that even the worm will turn—and Mr. Ballant discovered some Baltimore lady whom he put on at the matinee. I then—and not until the matinee had begun—secured a lawyer, and attached scenery, box office, etc., for \$500. The salary I had not received in six weeks. After the Monday matinee Mr. Ballant came to see me, and with the same wearisome accompaniment of tears, sighs and protestations, begged me to "go on" for the rest of the week and save the house. It seems that the Baltimore lady was not a success—in fact I have Mr. Ballant's own statement to me that my refusal would cost the house the entire week, and had undoubtedly cost them \$500 already. (This is simply to show that Mr. B. cannot call me incompetent.) As the company had no intention of closing, and as I knew that good time was booked through nearly the entire season and that in fact the company had not played to losing business, but had simply lost what they had through the perverse and obstinate mismanagement of Mr. Ballant—or, as he expressed it, his mistake—and as, on Mr. Reist's earnest and forcible arguments that the show must be all right in Toronto—as we were to play three weeks in Mr. Jacobs' house, all of which time Mr. Jacobs could cancel if the play and cast did not suit him. Mr. Ballant consented to withdraw himself and wife from the cast, engage a suitable soubrette, a stage manager, and a second heavy man, I consented to finish the week, and further agreed to lift all attachments, if necessary, to get the company to Toronto without trouble. On Friday night Reist learned for the first time that the contract under which we were playing that week—the only one made by Mr. Ballant—was made out between the manager of the Holiday Street Theatre and Mr. L. Ballant, Jr., and as he expressed it, on Saturday evening, after the last performance, Mr. Ballant calmly stated that while allowing Mr. Reist to make all necessary arrangements to play Toronto—sending an agent there, printing, etc.—he had himself on Wednesday telegraphed to Jacobs canceling Toronto, and signing the firm name of Reist and Ballant. In other words, at 11:30 Saturday night he rendered the information that he had personally stranded on Christmas eve a company, every member of which had worked faithfully for him, and leaving them with salaries and board bills unpaid. The inference to be drawn being that if he and his wife could not act the company could go to pieces. Thus it is that THE MIDNIGHT SPECIAL is not "continuing," but lies in Baltimore a total wreck, while the unfortunates passengers thereon lie stranded among the debris. Very truly,
MARK EDGAR.

HE WAS VICTIMIZED.

MIDDAGH STREET, BROOKLYN, N. Y.

Dec. 27, 1892

To the Editor of the Dramatic Mirror:

SIR: In connection with your account of the closing of the Our Goblins company, you stated that salaries had been paid in full. I beg space to inform all who may have dealings with the Brinkley Brothers that I received a note for ten days for the balance due me when we closed, seventy-three dollars, which note I put through my bank for collection, and received it back dishonored. The note was drawn by W. J. Brinkley, and the refusal to pay shows either absolute bankruptcy or wilful dishonesty.

On the representations of enormous wealth made by the Brinkleys a fine company was engaged, and I presume they have all met the fate I met.

Respectfully,
ARTHUR C. PELL.

THE USHER.



A prominent member of the American Dramatists' Club, referring to the article in last week's *Mirror* on the feeling that has been aroused among women dramatists by the patronizing attitude toward them of the Club, tells me that no slight and no suggestion of inequality was intended. In sending an emissary to the women, he says, the Club simply desired to establish relations which might be mutually profitable in the future. The reception accorded this ambassador was so warm, however, that the Club decided to drop the idea of cooperation altogether. In spite of this explanation, as the women say, the title of the American Dramatists' Club is an misnomer, for a numerous body of representative American dramatists are debarred from membership in it on account of their sex. In these circumstances has it any right to claim that it is a representative society?

The Dramatists' Club, it is bruited, meditates an attempt to regulate the pecuniary arrangements between authors and managers. That is the most unwise thing imaginable. In the first place, with all due respect to the members, the organization does not contain more than three authors, who, either individually or collectively, are in a position to dictate terms to managers. Every play is gauged by its commercial value, and no two plays have the same value. Special considerations apply in every contract for a new production, and the nature of the arrangements with managers varies in nearly every case. To establish a fixed scale of prices for the use of plays, and cast-iron rules respecting the number of times they must be represented, the make-up of the cast, etc., would be preposterous. Plays cannot be dealt in on the basis of hog-heads of molasses or hales of cotton.

No class of men connected with the stage are compensated so liberally to-day as are dramatists. They are paid better than reviewers, novelists, journalists, and every other kind of writer. They are paid better than actors. It may seem like exaggeration, but it is nevertheless true that the successful dramatist makes more money in the long run than the successful manager. I do not suppose there is a stock company manager in this country that would not exchange the profits of his career for the money he has paid to dramatic authors and be considerably the richer thereby. Many managers of stars would be glad to effect a similar exchange. I know of one case where a manager of a star has cleared less than \$20,000 profit for himself in three seasons, while he has paid in royalties to one author alone more than \$30,000 in cold cash during the same period. The manager had all the risk. The author received his pay week in and week out, whether the receipts were good, bad, or indifferent.

In the early part of this century dramatic authorship was synonymous with shabby gentility. In England a scrivener was better off than a playwright. Dion Boucicault wrought the change that brought rich reward to the writer of plays, both in England and this country. It was he who waged battle for the royalty system first, and for the percentage on receipts plan afterward. He transformed the author from a pauper to a prince. To-day even the least capable of playwrights is paid incalculably more for his wares in America than the greatest genius received for his products in England during the second quarter of the century.

And yet the dramatists—or such of them as enjoy membership in the Dramatists' Club—are seriously considering ways and means to squeeze still more money out of their customers! Not satisfied with getting more for their work than any other class of authors, including genuine men of letters, they are trying to place yet heavier burdens on the managerial shoulders. The result of such a policy, if it be persisted in, can be easily foreseen.

Several authors with a gift for management have made money by producing their own plays. Witness the late Bartley Campbell, Boucicault, David Belasco, and William Gillette. This combination of dramatic and

financial ability is rare, however. In the past five years the tremendous inflation of terms on which many plays are sold has grown out of the method practised by speculative managers of buying the rights from celebrated authors to pieces not yet written. This method, together with the fabulous prices paid, has restricted the operations of conservative managers who do not consider the outbidding of "yon sordid huckster" for a pig in a poke to be either good management or good business. Sardou is speculated in in this way, so is Bronson Howard. Sometimes the plays thus purchased in the dark succeed, sometimes they fail. Messrs. Sardou and Howard's percentage of failures, allowing for the fertility of the one and the slow productiveness of the other, is probably close to that of many another less famous dramatist.

In short, if any one suffers under the present dispensation it is the manager—not the dramatist. Any combined movement, looking to an increase in the author's share and a corresponding decrease in the manager's none too large margin for profit will be met by the strongest resistance. The line must be drawn somewhere, and it will be drawn at the point of pecuniary self-preservation, beyond a doubt.

It is worthy of note, as showing the popularity of *THE MIRROR* among professionals and its unequalled value as the actor's advertising medium, that this journal has steadily published 40 per cent. more professional cards during the past eight months than any dramatic paper in this country, or what is tantamount to more professional cards than any dramatic paper ever published during a like period. Hundreds of engagements have been effected through this department, and large numbers of leading professionals find that it is a paying investment to keep their cards running the year through. On an average *THE MIRROR* has contained from four to six more columns of professional cards than the paper that is second in this respect, as well as in others.

GOSSIP OF THE TOWN.

Florence D. Kellogg is resting in this city. She has several offers, but has not yet closed.

Lottie Forbes, who claimed to be a member of the Two Old Cronies company, was arrested in Cincinnati the other day on a charge of defrauding a boarding-house keeper at Dayton, O., and was taken to that city by an officer.

George M. Johnson, late of McVicker's Theatre, and a popular and successful manager and agent of several road companies, has fully recovered from his illness.

Dan H. Rowe, John L. Feeley and Reese C. Davis, will star in a farce comedy called *A Commercial Drummer*. Their season will open about Feb. 1.

Lucille La Verne has sent to *THE MIRROR* a calendar bearing several pretty pictures of herself and a greeting of the season.

W. W. Furst will direct the orchestra of the new Empire Theatre.

Charles Puerner will be musical director at the Garden Theatre.

A company styled Howard's *Midnight Frolics* stranded at Navasota, Tex., on Dec. 12. It is said that H. L. Howard, the manager of the company, left them in Navasota without funds, and their trunks were attached for their hotel bill. The company gave a couple of performances, and, with a fund gotten up in the town, they were enabled to reach their homes.

It is said that Henry James has written a three-act comedy which Augustin Daly will use about Easter.

Over \$3,000 was realized at a benefit for the family of the late Police Justice Daniel J. O'Reilly in Niblo's Theatre on the night of Dec. 25.

Manager Hanley says that Cordelia's Aspirations will be revived by Harrigan if *The Mulligan Guard's Ball* should fail to run out the season, an emergency that is not probable. Mr. Harrigan is putting the finishing touches to his new local play, which has not yet been named, and which will be produced next fall.

Rudolph Aronson has received news that Henri Marteau, the violin virtuoso who will appear under his management, sailed from Havre on Saturday.

Cards announce the marriage of Loie Bird and C. Win Perkins on Jan. 9. They will be at home from 8 until 11 p. m. on Jan. 10 at 36 Hancock Street, Boston, Mass.

Jean Voorhees is said to be meeting with unusual success in South-western Missouri, and will soon appear in Kansas City and St. Louis. The newspapers speak highly of her as *Lea* in the new *Clemenceau* Case. Miss Voorhees herself made a version of this notorious play, from which she has eliminated all the suggestiveness and to which she has added a comedy part, and she alternates it with *Only a Farmer's Daughter*.

Manager McCutcheon, of the Grand Opera House, Brooklyn, who has just recovered from a severe illness, was out for the first time on Christmas, and was presented with a beautiful diamond ring by the members of the theatre staff.

Fred G. Ross was ill and under a physician's care after his retirement from the Wilkinson's Widows company, but he has recovered sufficiently to join the Men and Women company, which opened at Elmir last week.

Frances Harrison is making an excellent impression as *Bowline* in M. B. Leavitt's *Western Schider* and *Fly* company.

Charles W. Arnold has returned from an extended tour.

Harry Davis' Stock company, No. 2, containing, among others, Willis J. Campbell, Fred. Reila, Arthur Mercer, Joseph Swickard, Marie Miller, and Fannie Adams, opened recently.

The Germania Opera company has again reorganized, and opened in New England on Monday night week under the management of David Beers.

The Nelson Opera company has been doing a good business through New England.

Louis James and Alpha Hendricks were married at Philadelphia last week.

Harold Blake, tenor, has joined Francis Wilson, and now takes the part of the ring-master in *The Lion Tamer*.

The employees of the Bijou Theatre, Philadelphia, on Christmas presented Manager Albee with a handsome silver service.

W. M. Wilkison, manager of Alexander Salvini, has issued a unique circular advertising his star. It is a large page on which is printed *fac similes* of criticisms on Mr. Salvini and his company by the San Francisco papers. The papers praise highly Mr. Salvini and his productions. *The Chronicle* says: "Not since Fechter have we had an actor who possesses the spirit of the highest kind of melodrama to such a degree as Alexander Salvini."

M. Colin, the well-known painter, who studied for six years in Paris under Constant and Corman, and who exhibited successfully in the Salon, has taken a studio at 30 East Twenty-third street, where he teaches drawing and painting in connection with the new Institute for the Fine Arts and Languages recently established at that address.

There have been rumors that the Metropolitan Opera House would be rebuilt, and other rumors that it would not. Those interested in the matter say nothing for publication, and await the slow processes of the law for the solving of the legal difficulties that involve the property.

Judge McAdam, of the Superior Court, has decided that T. Henry French must pay \$2,000 liquidated damages to Thomas Pearson, author, and Clay M. Greene, composer, of *The Maid of Plymouth*, for failure to produce that opera at the Garden Theatre. It is said that Mr. French did not produce the opera, for which he contracted, because Lillian Russell declined to appear in the unhandsome costumes that the leading part called for.

Thomas Oberle, who went abroad to stage *The Lost Paradise*, had a great desire to see Queen Victoria while he was in London, and in order that his curiosity might be gratified, he was given a small part in the special performance of *Carmen* that was given at Windsor Castle on request of the Queen.

Manager M. B. Leavitt will bring suit against Margaret Mather to recover \$3,000 damages for a breach of contract to appear at a theatre which he represented.

Billy Gray has copyrighted a new four-act comedy-drama entitled *My Aunt Sally*, and will put it on the road in one-night stands, carrying a brass band and an orchestra. Mr. Gray is at present a comedian with Feeley's *Mad's Girl*.

Hilda Thomas joined the Spider and Fly company at Omaha last week. She will play the part of *Lord Razzle Dazzle*.

Frank Bush, the Hebrew impersonator, and Al. Hampton, of the New York Day by Day company, will appear in a three-act comedy, entitled *The Tockoff*, next season.

Al. G. Field wishes it stated that he is sole proprietor and manager of the successful minstrel organization bearing his name, and now touring in the South to prosperous business.

The Kentucky Colonel, in which McKee Rankin and Frederic Bryton were playing, has failed to keep its dates in Illinois, and is reported to have stranded at Springfield. The managers of the company went to Chicago to secure a capitalist for the necessary funds to reorganize the company, which is booked at Chicago in the latter part of January.

Wales Winter has been five years in the profession. During his first year he was leading man in legitimate business; the second and third years he played old men comedy parts; and his fourth season was devoted to eccentric comedy, in which he made a decided hit. This season he has been successful as Gilly Softsolder, a jealous husband in *The Voodoo*. This part is played as straight business, but is comedy.

Rapid Transit opened the season at Schenectady on Monday of last week. The company is composed of Clara Tropp, George Herbert, Ada St. Clair, Annie Clay, Jack Palmer, Charles Sully, H. P. De Vaul, Louis Pervo, Lillie Davis, Lottie Van Dyke, and Margaret Durand. A. E. Wedgwood is manager, and E. T. Wilson advance agent.

The Khediva company, under the management of Fred A. Thomas, opened their season at Easton, Pa., on Monday of last week. The company includes A. H. Hastings, Fred. Hardy, Alf. G. Harrington, Harry C. De Witt, John Ely, Isabel Aunsley, Sadie Pladford, Grace Langton, and the Gotham City Quartette. F. P. Folsom is advance agent.

Nellie Dunbar, leading lady in *A Merry Time*, was the contralto in *Ship Ahoy*, in which she scored a hit last season. She originated the part of *Castoria Caston* in *A Merry Time*, and has developed it into a strong character part.

Joe Goddard and his sparring partner, with Billy Madden, have proved attractive in *A Merry Time*, which is reported to be doing an excellent business.

Sam Moy, a local Chinese merchant, according to the *Chicago Herald*, will build a \$100,000 Chinese theatre in that city.

Bessie Taylor, in *Bertha the Sewing Machine Girl*, closed a season of two weeks at Seymour, Conn. None of the company had received any salary from the time of opening.

Mrs. George S. Knight, who is just recovering from an attack of pneumonia that developed from a cold caught while rehearsing the leading comedy part in *Our Goblins*, writes to say that she never appeared in the cast of that play, and naturally does not wish in any way to be associated with its failure. Mrs. Knight expects to play an engagement during this month.

During the past week Ramsay Morris signed contracts with Greenleaf and Pearson for the production of *Joseph at the Union Square Theatre* on March 20, for a run. This comedy, under Mr. Morris' management, has won unusual success on the road, the critics in prominent cities having warmly commended it. The success is in no small measure due to the excellence of Mr. Morris' company, which includes John Giendinning, George Goldens, Elsie de Wolf, and Mrs. E. J. Phillips.

The Misses Z. and L. Rosenfield do an immense business in the line of type-writing plays and other manuscripts. They have four offices. The emphatic success of the Misses Rosenfield is due to the accuracy and swiftness of the work done by their typewriters and to the courtesy that they extend invariably to their many customers. It can be said safely that almost every dramatic author in New York has patronized them.

A detailed account of the funeral of Fred. Leslie, from the pen of Howard Paul, appeared in the *London Daily Telegraph* of Dec. 12. The event was attended by many prominent persons of London, and the floral tokens, received from scores of professionals, covered the hearse and filled five carriages. Messages of sorrow came from America, Australia and the Continent. The chief mourners were Leslie and Lionel Hobson, the little sons of the deceased, who but four years ago mourned their mother. The service was conducted by the Rev. J. Oxenham Bent, formerly Vicar of St. John's, Woolwich, an old and valued friend of the dead.

Manager Aronson will give a matinee for the benefit of the New York Press Club at the Casino on Jan. 19. One act of *The Fencing Master*, with Marie Tempest in the leading part, will be the main piece of the evening, the programme to be filled out with other appearances not yet arranged.

Manager Charles Frohman expects to open the new Empire Theatre on Jan. 23.

Joseph Warner Jefferson is the father of a boy, and Joseph Jefferson is therefore a grandfather.

Sol Smith Russell will soon produce in Chicago A. R. Haven's play, *An American*, in which Abraham Lincoln is the chief figure. The play follows Lincoln's life from the time of the Black Hawk war to his nomination to the Presidency. It will have elaborate scenery, and the costumes will be true to the period.

H. S. Taylor's Theatrical Exchange, established in this city in 1884, is not only the largest enterprise of its kind in this country, but may quite safely be said to be the leading place for dramatic trade in the world. Business of every kind relating to the theatre is transacted there, and at certain seasons of the year the building that this exchange occupies swarms with theatrical persons as a bee-hive swarms with bees. The activity is such at these times that the whole block on West Twenty-eighth Street, between Broadway and Sixth Avenue, bears witness to it. It is pleasing to note that Mr. Taylor's enterprise is being rewarded.

Niobe is successful in Australia.

Robert Mantell's engagement in Pittsburg was very successful, the house being sold in advance for every performance of *The Face in the Moonlight*.

The *Span of Life*, an English melodrama, will be produced at the Empire Theatre, Philadelphia, on Jan. 9, under the direction of Robert Cutler.

Carl A. Haswin and company in *The Silver King* played to crowded houses afternoon and evening at Richmond, Va., Dec. 26. The matinee was the largest in the history of the theatre in point of numbers.

After the evening performance the company, consisting of eighteen persons, sat down to a champagne lunch, provided by Mr. and Mrs. Haswin. Costly gifts were presented to the members of the organization by Mrs. Haswin, and the health of Mr. and Mrs. Haswin was proposed by Mr. Verney, and seconded by the veteran, Charles Foster. Songs, toasts and recitations followed, and the affair was most happy in all respects.

The apparent excitement of Lillian Russell over the selection of Ada Rehan as the model for the silver statue of justice is now accounted for as the device of a new press agent named Charles A. Parker.

The New York engagement of Johannes Wolff and Joseph Hollman is to be continued for several weeks. Ruben and Vert, their managers, have made arrangements with A. M. Palmer for a series of matinees at Palmer's Theatre, the first of which took place on Wednesday last. Besides Johannes Wolff and Joseph Hollman, the first appearance in this country was made by a young Portuguese pianist, Jose da Motta. Mme. Anna Birch, soprano, has been engaged for the first and third of these matinees.

A story about Lulu Bartell, the petite sou-brette, is going around. She attempted to cross Broadway at Fulton Street the other day. The big policeman stationed at this point, according to his custom with children, gathered Miss Bartell under his arm, and took her across without ceremony. Her indignation at the matter-of-fact way in which the officer picked her up, carried her and set her down was equalled only by the surprise of the policeman when he found that his burden was a miniature woman.

AS YOU LIKE IT

A REMINISCENCE OF 1572.

A sketch from an unpublished MS. not written by W. Shakespeare. Rewritten and adapted by Augustin Waley.

PERSONS REPRESENTED.

DUKE, living in self-exile. Augustin Waley
JACQUES, attending the self-banished duke. Wornev
ROSALIND, adopted child of the self-exiled duke. Ada Crehan
CELIA, her companion. Isabelle Curving

SCENE.—A grove, within which a triumphal arch, upon whose face is carved A. D.



Enter Duke, R. U. E. closely and dejectedly followed by Jacques.
DUKE (walking nervously up and down he throws his soft felt hat carefully upon the floor and incidentally to the shaking of his head agitates his ambrosial locks).
"To hold the mirror up to nature." Well!

My own idea before I read it in the works of William S. Had he not lived Ere I was cast upon this vale of tears I might have writ it as original! But holding up THE MIRROR so that all may see therein much that should not be seen is different. It grieves me that the eyes of the unhallowed, scoffing multitude—Among them those unable to buy seats Within the temple I have reared to Art—Should gaze upon the lineaments of her Whose name and fame are parcel of mine own. Whom I myself and mine own intellect—A thing which doth misfit its envelope. Even though its envelope be much enlarged—Have touched and made so potent as a card. S'death! What, ho! Zounds! Alack! Ye Gods!

Ah me!
Why are things thus, and how thus can things be?
(He comforts himself as one in a fit, but his attendant, used to his humors, seems not alarmed.)

JACQUES.
Tis true, good master, thou hast cause to grieve.
It seemeth me a strange effrontery That thou and thine should so abused be. It were unfortunate that portraiture Of thy most noted people should be set Aslant the gaze of all the multitude—Reflected, as it were, thus Mirror-wise—And that thy ukase, order or edict, Be made a mock, if not administered. But I—thou knowest me—I am thy slave.
(And he abuses himself.)

DUKE.
Rise, I know thee well, good Jacques. Tell me:
Didst ever see a man in plight so sad? Methinks the smiles of misplaced comedy Do sickly o'er my earnest efforts all. Both not the Czar his pleasure manifest? Cannot an emperor declare, decree? Is not a king's request a thing of weight? Think on those things, my minion, and on me!

None own prerogatives must none abuse. And yet, ah me! Must I my players lose? (The fury beginneth again to work, and in his excitement he treads upon the prostrate hat.)

JACQUES (Springing forward in a suppliant attitude).
Ah, master! It is easy, and yet hard. If thou couldst only—only break thy word! (Thunder and lightning without: a sulphuric odor.)

JACQUES (affrighted).
I did not mean, me liege, a fracture great; If thou'lt but make a break—a little break! (The storm without less violent.)

DUKE. (Very pale, and very purple by turns, with clenched hands; and, anon, menacingly.)
Thou slave! Thou miscreant! What dost thou mean?

And yet, alas! And yet, alas, again! Thou dost but play thy part! I blame thee not.

And yet, methinks, I do. Dost thou not know That Waley's lips should not pronounce his fall: That Waley's orders issue once for all!

JACQUES (Insinuatingly).
Ah, master! 'Twas my zeal—my zeal alone—

If I offend thee, let me sore atone— Thy people's good—their future—moveth me.

I would not that they should mere outcasts be: If of thy presence they shall be bereft, What can they hope? What to them will be left?

DUKE. (His face enclosed in his hands.)
Alas! Alack! Alack! And yet, alas! That things should ever come to such a pass!

(He sobbeth sobbingly.)
JACQUES (with face brightening).
Weep not, me liege. Weep not. Be comforted.

Strike savagely this nail upon the head: Deny that thou hast such an order writ: If you deny who dares to question it?

DUKE.
None. None. None. None. None. None. None.

Thou temptest me, and I would be alone. Yet stay! While my denial would out "go." These ones within—my company—would know.

They know my hand, and how I do my it's. And this my artists would disorganize! Revolt might follow, and my discipline—A thing I dote on so—'twould be a sin—Forever would depart—forever go!

I cannot—will not do it—never—NO!
(More thunder and lightning; Jacques trembles.)

JACQUES.
Aha! (Forgive me for my levity) I have a thought that will of value be. Say that 'twas I who forged thy noble name When full of sack. Methinks this is the game.

DUKE. (Angrily).
The game? Know thou I will not tolerate Such levity. And yet, subordinate, Methinks a thought. Suppose thy face—

alack!—Should printed be! Then thou wouldst get the sack.

My name! My name! My reputation! That—(He spies his unshaped head-gear and fondles it.)

Ah! what is this? My hat! My hat! My hat! How came it thus? Companion of my youth.

My ancient headwear! Thus receive my ruth!

The vandal picturers have this also Made mock of spite of its age, which should bestow

Upon it a release from mockery. I could well spare my noble company And thou, my minion, too, if they would spare

This antique, loved protector of my hair— This cover of a brain which can achieve Some marvels which the world will not believe

If it be ridiculed. Look, is my name Still stamped within it?

JACQUES. (Searching).
Odd zooks! what is fame?

Alas, me liege, it is erased!
DUKE. (Shouting).
Disgraced!

What do I hire thee for and give thee hire? Look, sirrah, hast thou heard of hales's fire?

There's treason here, and I will search it out! I'll punish thee with words worse than the knout

If thou the stamping process dost forego From this time forth, I'd have thee, sirrah, know

That nothing hereabout shall from this day Go unmarked of my seal.
(Jacques moveth off.)

DUKE.
Hold, minion, stay! No article within these classic walls—

No garment worn e'en by the boy who calls The players to their parts—must unstamped go.

I now command it, and it must be so! Vea, more: increase in width an inch the brain

Of gold upon my ebons. It is said.
JACQUES.
I hear, my master, and thy wish obey.

But see! She comes! And in a brave array!
(Enter Rosalind, L. E. She gurgles, trips trippingly about, and stops suddenly before a notice tacked against a property tree. The Duke, at first entranced, looks on with trepidation.)

ROSALIND. (Rocks). Any lady or gentleman now in my possession who permits his or her face or form to be reproduced or simulated in the vulgar press will be summarily banished from my presence.

Oh, fate untoward on a paper hung! And am I doomed? And yet so young—so young!

(Enter, R. E., Celia reading a paper.)
CELIA.
Untimely fruit, to come from such a tree! Now welcome death! Ah me! ah me! ah me!

(Rosalind spies her, and Celia would embrace her mistress, who draws back.)

ROSALIND.
Aback! Not yet canst thou familiar be: Two weeks—two heavenly weeks—remain to me.

Until then, touch me not: until then, stay. For after that I shall be mortal clay. Know'st thou who hung this here?

CELIA.
A man, methinks.

ROSALIND.
A man? What man? Ah, how my spirit aunts!

Is he of the Almighty's handiwork? CELIA.
Nay, mistress, this man made himself. But hark!

(The Duke discovers himself by his breathing; and advancing toward Rosalind, they fall on their knees before each other in rapt adoration.)

DUKE.
Star of my sky, thy picture? Why? Why? Why?

ROSALIND.
Me liege, forgive! It was not I—not I! I knew it not until THE MIRROR cast My shadow to the world. A sin how vast!

DUKE.
The penalty thou knowest! Thou must go!

ROSALIND.
Oh, misery, me! Oh, say not so!

DUKE.
The Medes and Persians have won some repute.

For sticking to their laws: I can't refute An act of mine performed. Is't not fact That thou wert souly mine—mine, by contract?

ROSALIND.
'Tis even so, me lord, but listen: I Am but a child—observe me as I cry. (She weeps weepingly.)

Thy stage to me hath been a home—earth—all— And if from it I'm thrust, how great the fall!

I am a minor—not of age—and so Am not accountable. Sire, must I go? The faults of infancy are never weighed With those of years mature.

DUKE.
What thou hast said Is music to mine ears! As glooming night Dispelled is by Sol's life-giving light.

So thou with childish innocence dost open A door through which I welcome banished hope!

Thy age—thy tender years—minority— Stands as excuse for all, I plainly see!

(She falleth upon his neck and weepeth for joy; and glideth out glidingly.)
(JACQUES in amazement, and dropping to his knees.)

Me liege, permit this tribute to thy brain. There is none like it—none—and I would fain

In some way humbly show my love.
(And he falleth prone.)

DUKE (Looking at him as doth a merchant taking inventory).
Arise.

And henceforth be more guarded in the wise In which thou me approachest. I will not Have one iota of my majesty forgot.

(Jacques getteth up and dotheth himself, as the Duke moveth away slowly, and with pomp.)

JACQUES. (Deferentially).
Me lord, a boon I crave, in secrecy: Thou know'st that thou canst repose in me: And as the stirring haps of this great day Are now resolved happily I may

Be pardoned for't. Withal, thou art a sage.



JACQUES—"Once For All."

Oh, tell me, sire, what is the lady's age? (The Duke turneth in his tracks, looketh on Jacques like one bestowing a favor, and whispereth aloud.)

The lady's age? Is she not blithe and fair? Of sprightly carriage? And debonaire? What more, thou dost, can to a maid be given?

Her age a secret is 'twixt her and heaven.
(Curtain, bearing the letters A. and D.)

GIACOSA'S CLASSIC.

Giuseppe Giacosa's Italian classic A Game of Chess is published in English for the first time in the Christmas MIRROR. Signor Giacosa is Italy's leading dramatist. He is known to the American public by La Dame de Chantant, in which Bernhardt was seen last season. Signor Giacosa entrusted the translating and adapting of his charming dramatic idyll to Dunne Barr and Harrison Grey Fiske and vested in them the American rights to the little piece. They have endeavored, while necessarily departing from the versified form of the Italian text, to preserve the poetic spirit of the original. Signor Giacosa has furnished us with a few interesting notes concerning A Game of Chess. He writes as follows:

"You ask me for a few words to accompany your translation of my one-act play, A Game of Chess. As a rule, such notes are written for one or two reasons. Either the text is obscure, and needs some explanation, or else the work is too short, and needs padding. In the present instance your journal has superabundance rather than insufficiency of matter, and my little piece neither calls for nor merits any comments. I will however, tell you its brief history.

"I wrote 'A Game of Chess' in December, 1871, and it was my first literary effort to be published. It appeared in the number for April, 1872, of the Nuova Antologia, the best literary review in Italy. When writing it I had no idea that it would ever be played, and it never would have been played if one of Italy's best dramatists, Achille Torelli, had not insisted on staging it. The first performance took place in 1873, at the Academia Filarmónica at Naples. The part of Volande was played by the beautiful Duchess Di Savello, and the prologue was spoken by Achille Torelli himself. The great success of

the little play at Naples made the other Italian theatrical managers anxious to present it before a paying public, but none had much faith in it as a money-winner. M. Rottoli Bon, who was a great artist as well as an excellent manager, said to me during the rehearsals: 'Your little play is very pretty to read or to see played by amateurs, but it can never succeed in a regular theatre because it was not written for the theatre.' Two weeks later the play was given with enormous success, and in a short time it was being played all over Italy.

"A Game of Chess is dear to me now as a souvenir of my early literary struggles, yet for a long time I disliked the play. Whenever I wrote a comedy or a drama it was announced as by the author of A Game of Chess. I wrote ten plays—some were successes—yet I was still called the author of A Game of Chess. This exasperated me. I considered it humiliating. But now that my hair is tinged with gray I am proud to be known as the author of A Game of Chess, and I feel a genuine affection for this literary child that has been a companion and an honor to me for so long. I have still another reason to be proud of the little play. One day, some few years ago, I received from Berlin a letter accompanied by a book. The letter was signed Theodore Mommsen. The great German historian informed me that he had translated A Game of Chess into German verse, and had dedicated the volume to his daughter, and he begged my acceptance of his work. The book was beautifully bound, and had the Italian text on one page and the German version on the other. Since then my little play has been played all over Europe, but its greatest triumph was in having Theodore Mommsen for its translator."



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IN OTHER CITIES.

SPECIAL NOTICE.

Correspondents of this paper are requested to ask up to accept press courtesies from Hoyt and Thomas, the firm of variety stage managers, or from any person or persons representing them in any capacity whatsoever.

CHICAGO.

E. H. Sothern made an instantaneous hit as Captain Letterbair at the Columbia Dec. 26, and drew large houses during the engagement. Among Mr. Sothern's support are Jennie Dunbar, Kate Parton Selten, Mervyn Horton, Charles Lashbury, Ronald Buckstone, C. P. Fickton, and Lawrence Clark. The original scenery and appointments of the New York production are used.

E. S. Willard is playing The Professor's Love Story to audiences that fill the house, and applaud to the echo. The Professor's Love Story is a delightful comedy by J. W. Blevins. Marie Burroughs acts with that refreshing intelligence that has made her such a favorite here and elsewhere. Mr. Willard's support includes among others Royce Carlton, Fred Trivet, Louis Mosser, Hamme Elliot and Kamee Craddock. On Jan. 10, Mr. Willard was called before the curtain after the performance made a most little speech, thanking his audiences for their favorable reception of the piece, etc. Honors appear to be easy.

Puritania drew well at McVicker's, and Pauline Hall is adding to her admirers.

Stuart Robson will open at the Chicago Opera House in the Henrietta and other comedies, for which the advance sale of seats is satisfactory. Herrmann held full-way week of seats with the mysterious. He introduced a new feature called The Daughter of the Caliph of Baghdad, which created a sensation. The patronage at this house during Herrmann's stay has filled it nightly.

The first performance of Gounod's Philemon and Baucis, and Mascagni's Cavalleria Rusticana, which took place at the Auditorium, were very much marred by reason of the absence of orchestra accompaniment. The orchestral parts went astray on their way to Chicago from New York, and the accompaniments were upon a single solitary miserable little piano. Of course, no just judgment could be passed upon a performance given under such discouraging circumstances, though even at that the operas were sung nicely, and but for the many difficulties highly satisfactory. Helen Bertram and other members of the organization, whose names I gave last week, are all excellent artists, and sang and acted with thorough understanding. I hope to have the pleasure of witnessing a smooth performance by this company before it leaves. The scores were recovered later in the week. The operas are staged handsomely. The audiences have been good-sized ones. The Bonemian Girl and Carmen were sung during the week.

At the Grand Opera House, Sol Smith Russell will commence an engagement in A Poor Relation. The outlook is very favorable for a most prosperous stay of this popular comedian. A trip to Christendom closed in after a peculiarly successful engagement of two weeks.

The German season ended at the Schiller, and was followed by Minnie Seligman. Cutting in Archibald Clavering Gutter's dramatization of Henry Savages's novel, My Official Wife. She is supported by Robert Livingston, Cutting, Jr., and W. F. Owen. The German in comedy, Inspector Braesig, and Der Millionenbauer, followed by Leute von Meitz, were all successful, and succeeded in drawing crowds.

The Boston Howard Athenaeum co. are entertaining the patrons of the Haymarket with clever specialties. Among the performers are Serrano Le Roy, Bertoldi, Kers, Will H. Fox, Margaret Fish, and Charles Warren, and many others. The audiences have been big and pleased. Katie Emmett opens in Killarney.

The Windsor has a great attraction in Ethel Ellsler in Hazel Kirke. She is supported by a strong co., which includes the veteran, Count de la Roche, the only Kirke. The piece is put on every week, and Miss Ellsler in the title role is interesting to many people "days of yore." Business has been excellent.

A Role in the Ground at Havlin's 25-1. The Alhambra's attraction week ending 3 was N. S. Wood, who appears, supported by a competent co., in the melodrama, On the Streets. He has a large following, who packed this play-house. Spider and Fly 7-7.

Edwin Arden in Eagle's Nest at the Clark Street Theatre did a profitable week's business. Katherine Robber in A Heroine in Rags 1-1.

The great double bill still continues at the Casino, and an immense business is being done. A new attraction entitled The Enchanted Castle, written by E. W. Kane, was put on with success. At the People's, Theresa Newcomb in New Mexico drew well. The star, piece, and co. combine to make a medium engagement. The House on the March 2-7.

The Academy has Barney Ferguson in McCarthy's Mishaps, and the Criterion offers F. K. Wallace in The Road of the Plains. E. S. Willard and co. were to have given a matinee Monday afternoon, but owing to their train being five hours late they did not arrive in Chicago until late in the afternoon. A large audience had assembled, but were disappointed when Manager Hooley announced at three o'clock that there would be no performance that afternoon. Most of the audience changed their seats for other performances during the week. Mr. Willard gave an extra matinee Wednesday instead.

Monday afternoon, 2, was souvenir day at the Haymarket, and all the women present received a memento in the shape of a pen and ink sketch of Jessie Bartlett Davis as Lydia in the opera Dorothy.

The Press Club performance 2 was an unqualified success. The Columbia being crowded to the doors. A number of the professionals who were in the city took part, and in consequence an extraordinarily fine programme was given.

Miss O'Neill Potter is giving a series of monologue entertainments at the Auditorium Recital Hall, assisted by the prestidigitator, Edward Maro.

The Queen of the Arena, a circus-musical-comedy-drama, will soon take the road to tour.

The Sheriff of this county holds the scenery of the Big Bell Opera co. on judgments which aggregate over \$2,500, secured against Manager Prior individually, and against Prior and the co. together, by David Henderson of the Chicago Opera House. J. H. Blade, and H. D. Loughlin. A number of smaller judgments are still unpaid by Prior and Bell.

LYSTON J. CHAMBERS.

LOUISVILLE.

Thomas W. Keene, in a round of Shakespearean roles, pleased large audiences at Macaulay's. Frank Hennig, Frederick Paulding and Henrietta Vaders did good work in support. Richard III seemed to attract the greatest favor. It is very handsomely staged. Frohman's co. in Men and Women 2-7.

Berry and Fay failed to materialize, and the economic complaint of bad treatment in consequence. As the attraction is a strange one here, the Bourgeois certainly have a grievance in not having it for Christmas Day according to contract. Alfred Junkerman and his co. of German Comedians filled out the week at the Masonic.

The Hustler proved a very strong card at Harris'. George Harrison, Harry Watson, and Sadie Kirby make things lively. The singing, dancing and specialty work are all of a high order. The Stow-away 2-7.

The Two Sisters was the offering at the Bijou. May Merrick and Ethel Harrington play the sisters, and Raymond Shaw is prominent in the co. New York Day by Day 2-9.

Sam F. Jack's Comedies comfortably filled the New Back at every performance.

James H. Craig, the Louisville manager, is spending the holidays here visiting relatives. He still retains a warm regard for "Old Kentucky."

The Misses Mary and Rachel Macaulay are also at home from Vassar. They will remain until the opening of the New Year.

Theodore Thomas will bring his big orchestra to

the Auditorium 7. A feature of the occasion will be the first professional appearance of Miss Carrie Duke. She has just returned from Europe, having taken a thorough course of study of the violin.

Mrs. Nat Roth, a sister of Della Fox, joined her husband here. Mr. Roth is managing John F. Sheridan.

The first chamber concert of the reorganized Louisville Quintette Club was a big success at Harris'. A highly classical programme was rendered in its entirety.

Mrs. Adlai Stevenson, wife of the Vice-President elect, occupied a box at Macaulay's on the Othello night of the Keene engagement.

CHARLES D. CLARKE.

CINCINNATI.

Fresh from its nine weeks' run in New York city, A Guided Fool, with Nat Goodwin as the star, was presented at the Grand 2. Lizzie Hudson Collier, Goodwin's leading lady, who appeared here earlier in the season in Lullaby, divided honors with the star. During week of 26, Crumey O'Leary, Manager Pitou's latest find in Macaulay, proved himself a worthy successor of poor Scallan. The new star has an exceptionally sweet voice, a good stage presence and possesses magnetism. The cast was strong in every respect and the play handsomely staged. E. H. Sothern 3-14.

The In a Part, at the Walnut Street Theatre's opening attraction 2, was well received. The work of Henry Miller and May Town was excellent. Niobe, with Lillian Coo in the title role, closed a successful week 3-14. George Edison as Peter Arno, Frank Lane as Cornelius G. Finn and J. Joseph Kilgus as Tompkins assisting materially in the general success of the evening. Manager Havlin staged the comedy in a fine style. Glen-Lough 9-14.

At the Pike Nellie McHenry in A Night at the Circus began her week's engagement 1. The production of Robin Hood at the Pike week ending 3, by the Bostonians was attended with excellent results, and the work of Harold Moscovy, Caroline Hamilton, John Fischer, and Clara Wisdom in the main part of the play was warmly applauded. The Western Prescott comb 9-14.

The Police Patrol, with its sensational features, opened at the Dazzler, with Joseph Ott and Anna Bond in the leading roles, was well received week closing 3, and Miss Bond's portrayal of the role made so prominent by Kate Easton, was in every respect a satisfactory one. Albert Hart in the role of Smasher Jones proved himself a clever comedian, and the possession of an excellent baritone voice. The Danger Signal 3-14.

W. S. Cleveland's All United Minstrels opened a week's engagement at the Fountain Square Theatre. The programme was excellent throughout. John Queen's specialties being warmly applauded. During week ending 3, Nick Roberts, Fantasia co., headed the bill. A new clown, James Hall, attracted a series of good houses, the juvenile element in attendance being especially pronounced in its appreciation of Humpty Dumpty's misadventures. A number of attractive specialties were introduced. Two Old Cronies 3-14.

The Two Sisters packed Havlin's Theatre on the evening of its opening presentation. The week's attraction 2-7, Anna Lewis in A Nutmeg Match, was a drawing card, and the sensational feature of the play, the pile-driving scene, was nightly enjoyed. Manager Havlin staged the play in his best style. My Jack 3-14.

If the Indianapolis venture at the new Empire Theatre is meeting with the success the People's have been seeing this season, the season of the James E. Penney are certainly on the high road to prosperity. The attraction week of 1-7, Harry Williams' Own co., began its engagement before a house crowded to the doors, and furnished a most attractive entertainment. Reilly and Woods' Big Show closed a very successful week 3, the specialties of the Brown Brothers and Vito being especially well received.

So pronounced was the success attending Vesper Bells at Harris' week ending 3, that Manager Easton sensibly concluded to retain it on the programme for week of 1-7. The sensational features of the play, notably the snow slide, male hit, and the excellent performance of the trained dogs captured the attention of the audience. The play, by J. Stephens handled the leading roles in effective style, and Manager Easton staged the play in his usual careful style. Fairies' Wells 1-14.

Manager Lou Balenberg, of the Pike, was the recipient of a very handsome bronze clock as a Christmas reminder from the attaches of his house, and Jim Penney, of the People's, found in an envelope left by Manager Hyde at the box office to be delivered to him after Hyde's departure, a crisp one hundred dollar bank note. In keeping with the spirit of Christmas Day, Managers Rainforth and Miles, of the Grand, chartered a carriage and called upon all of their brother managers during the afternoon leaving with each some kindly remembrance of the visit.

Michael Brand, director of the Grand Opera House orchestra, was unfortunate enough to fracture his arm in a fall sustained 2, and will be disabled for several weeks.

"Christmas comes but once a year" and several of the visiting managers, notably George Murray, of the Dazzler co., Sanford, of the Bostonians, and Philbrick, of the Niobe co., entertained the members of their co. handsomely at dinner 2, and many were the toasts to love! ones far away.

The Harvard Glee Club concert announced at the Globe 2, which was postponed until 7 owing to a late arrival of the students, was largely attended as was that of the Yale Glee Club at the same house 2.

The local managers are desirous of assisting Mayor Mosby in enlarging the funds to be used for securing a silver service for the new cruiser (Cincinnati), and to that end propose giving a monster benefit at an early date.

Lilly Laurel, of Pat Reilly's Specialty co., gave a very clever imitation of Lottie Collins at the People's week ending 3. James McDonough.

WASHINGTON, D. C.

Miss Helvett, with Mrs. Louise Leslie Carter in the stellar role, was presented in Washington last season at the Academy of Music and was received with unusual demonstrations of satisfied interest. With the accounts of critical sources of the historic season of Mrs. Carter in the interval since last season, the interest in her and her play has been large and accentuated among Washington playgoers. Added to this, and still further intensifying the expectations, came the announcement that Lottie Collins and her inevitable "Tara-ra boom de ay" would be a feature of the entertainment.

The National Theatre, which found the National Theatre crowded almost to suffocation by one of the most representative audiences of the season, and with distinguished people in the boxes. Miss Collins' reception amounted to a veritable ovation, but, notwithstanding the vigorous applause, she refrained from yielding to an encore and received a flattering compliment for it from the Morning Post. Notwithstanding the interest attached to Lottie Collins and her conception of the famous song, Mrs. Carter was not at all eclipsed, and the audience followed her clever rendition of her part with ever increasing interest, and playgoers who possess analytical qualities were free to express themselves as being highly gratified at the very remarkable progress she is making in her profession.

As large as is the auditorium of Alhambra it was very satisfactorily filled throughout the week with Dr. Bell as the attraction. This co. has many clever people in it. By special arrangement with Augustin Daly, The Foresters will be given at that theatre next week.

The Ensign has been the *pick of the season* at the Academy of Music the past week, and large audiences attended every performance. At the Bijou, The Burglar held nightly levees to interested spectators who filled every seat in the house. A Kentucky Girl 2-7.

The Pay Foster Burlesque co. was at the Lyceum 2-14. The Night Owl's Hearty Show 2-7.

At the Academy of Music 2-7, Ramsay Morris' Comedy co. presents Joseph.

Rosina Vokes appears at the National 2-7 in triple bills including The Paper Chase, My Lord in Liverly, The Circus Rider, Crocodile Tears, and other comedies.

T. W. Robertson's three-act comedy drama, The Wreck of the Titan, was presented last week at Masonic Temple, by the Ella Wrenn Amateur Dramatic Club, in which appeared Miss May Downing, and Will Downing, sister and brother of Robert Downing.

There was a strike of the stage hands at the Academy of Music last week. On Monday evening, at the close of the first act in The Ensign, the stage hands struck and marched on, leaving the management to shift the scenery as best it could. They were equal to the occasion, however, and under the leadership of A. W. Dinehall, manager of an Ensign co., and Harry Rapley, the ushers and the ticket-takers were put at the disposal of Mr. John Muel, the stage manager, and everything moved along like clock-work.

During the theatrical mechanics of the District there is an organization known as the "Theatrical Mechanics' Association, etc. K. of L." of which Joseph Behrens is the master workman. The association numbers forty-five members, of whom eleven are employed at the Academy of Music. In speaking of the trouble, Fairfax Kentz, the master of the house, under whose direct the strike was inaugurated, said: "The 100 of us who belong to the Theatrical Mechanics' Association are skilled mechanics who have trades of our own. We have been working each night for \$4 a week. We are paid by the hour for extra work, which falls on Sundays. What we want and have asked some weeks ago is a raise to an even dollar per night and an increase in our pay for hour work. A formal demand was made on the managers of the Academy three weeks ago, and they refused to listen to us. We decided to try a strike."

In speaking of the strike, W. W. Rapley, the manager of the Academy, said: "All the trouble is the result of a desire on the part of the Mechanics' Union to step in and dictate the management of our theatre. The demands of the men in regard to money are fair in the main, and I would have no objections to granting them, but there are other things that they demand in the way of restricting the work of the stage carpenters, and some changes in the upper scale of wages that are not just. But aside from all that I want to see the men personally and not through a striking delegate. There are serious possibilities connected with the management of a large theatre, and the greatest of these is the question of a panic. It does not take a fire to start one. The slightest whisper of anything wrong behind the scenes is liable to cause a stampede at any time, with the gravest results. I will not be placed in a position where an outsider can come upon the stage and at a word stoop to the work that is going forward and create confusion that may be carried to the front of the house. I want to be captain of my own ship, that is all. I think that all these differences can be arranged."

A letter received in this city from a member of the Me and Jack co. states that the agent, Lamar, is, owing to poor business, but will return from that co. and was now with the Rentz-Santley co., where she was engaged to play the part of Christopher Columbus as Florence Miller has been suffering for some time with a severe cold.

W. W. Rapley has written a letter to the District Commissioners upon the subject of E. M. Martinson's complaint about the exit from the gallery of the New National Theatre. He says: "There are never over 60 tickets admitted, and that does not occur twice during the season, and it is an imperative rule, which is invariably observed, that when there are 60 tickets sold both stairways are opened. As the doors open outward and are double doors, the lock would be but little obstruction if the doors were pushed against from the inside. It is only put on for protection to prevent people from coming in without tickets. There are no bolts at either the top or bottom of doors."

"Independent of the two stairways, which are separated from the theatre by a fire-proof wall, there are ample fire-escapes, erected last Summer, in accordance with your recommendation, making the exits of the New National Theatre as perfect and as safe as any place of amusement in the United States."

EDWARD OLDMAN.

ST. LOUIS.

The Liliptians, who played five weeks here last season to big houses, opened at the Olympic Theatre a week's engagement. Week of 25 Mr. Wilkinson's Widow, one of the brightest farces given by the Frohman co., did a good business. The cast was a most capable one.

A Trip to Chinatown opened at the Grand Opera House New Year's night. It followed Glen-Lough, which did a large business 2-14.

Comme opened at the Hazan 2. The preceding week the Far and Farther was presented by a very good co. Several very clever people are numbered among the principals. It was well-given, had bright scenery and costumes and a well drilled and competent chorus.

Annie Lewis in her new venture A Nutmeg Match opened at Pope's Theatre 1. Fantasia the preceding week did a big business during its engagement. It has been thoroughly freshened up.

N. S. Wood at Havlin's Theatre. The Stow-away drew large and interested audiences 26-31.

Retilly and Woods' big show opened at the Standard Theatre 1. The Rentz-Santley co. 26-31; good business.

Mr. and Mrs. Brown (Miss Louise Hastings), formerly with the Corinne Opera co., are now with the Robin Hood co.

Christmas was a big day with the theatres, and they all gave crowded matinees.

Christmas presents were plentiful among professionals here.

Manager Olive Hazan was presented with a very handsome smoking jacket by the members of his orchestra.

J. E. Mincer, of the Fantasia co., received a present from every member of his co.

Hugh McQuellian, head usher at the Hazan, received a box set with a diamond setting.

Mr. Brooks, formerly one of Lizzie Evans' most clever people, and now with the Rovee Combination, dropped into St. Louis to spend Christmas day with old friends, while his co. remained at Litchfield.

Gracie Bell, last season a member of the Spencer Opera co. at Ehrig's Cave, is residing in this city studying with a view of appearing in grand opera. She has a fine voice and is studying hard.

The St. Louis Lodge No. 1 Theatrical Mechanics' Association gave their seventh anniversary macabre ball at our Grand Hall 3-14. It was a great success, and was attended by most of the visiting professionals playing in the city.

Lottie Seymour, wife of Manager Harry Seymour, is in this city with the Rentz-Santley co. She is visiting at her home. Two seasons ago she was a prominent member of the Spencer Opera co. at Schneider's Garden.

W. C. HOWLAND.

BALTIMORE.

At Harris' Academy of Music, the new year began with William Haworth's play The Ensign. It struck the popular fancy evidently, and the applause was both judicious and pronounced. In addition to the innate attractiveness of the play, the work of the co. was admirable. The New South, which closed a prosperous week 1-7, was another fine performance in every sense of the word. Phoebe Davies and J. R. G. Ismer, who head the co., were thoroughly satisfactory in their work, and the rest of the cast was in competent hands. The S. R. O. sign was in the lobby all at all the week.

Husband and Wife had Ford's Opera House packed 3, and provided a language. Only picture of married life in my life. The same picture of the performance was Mrs. Don Boucicault, who carried off the honors with easy grace. Herrmann opened 2.

Dr. Bill opened at the Lyceum Theatre 2. The Foresters closed a week of good business 1-7. Karl Gardner has a big following here, and they turned out in goodly number New Year's matinee 2 which he opened for the week in Captain Karl Good Old Times with a good cast closed a prosperous engagement 3-14.

The French Poly Burlesque co. began a re-engagement at the Howard Auditorium 2. Thomas Shea appeared in two sensational dramas 2-14 with good pecuniary results.

The Monumental Theatre the house was crowded at every performance 2-14 during the engagement of the Night Owls. Bill's Vaudeville co. opened 2.

The Midnight Special came to grief here 14. The show is in the hands of the act here, the result of a suit instituted by Marie Bolgar, the leading lady of the co.

Robert Manchester, manager of the Night Owls co., gave a dinner to his co. at Gardner's Hotel 2, which proved to be a most enjoyable affair.

Miss Beckwith, the swimmer, who was appearing in the annex of the Monumental Theatre last week, was started to see in the daily papers the death of

her brother, and equally relieved to learn by telegraph that the report was false.

Charles M. E. Cox, treasurer of Dwyer's Opera co., died at the Homeopathic Hospital here, Tuesday, 27. The body was taken to New York for burial by his mother 2.

Thomas Hall, manager of the Husband and Wife co., was for some years stage manager of the old Holiday Street Theatre, when that house was under the management of J. T. Ford. He has a host of friends here, and no one who ever knew him has anything to say of him except in the highest praise.

HARRY P. GALLAGHER.

BOSTON.

With the opening of the New Year, Boston theatregoers have several musical attractions to choose from for their amusement. Principal among all is the attraction at the Tremont, where the Bostonians have drawn houses limited only to the capacity of the theatre. Robin Hood has been given here many times since its production at Music Hall in September, 1912, but never have the houses been so large and so enthusiastic as this season. The business has been tremendous, and it looks as if the piece might have run for months did other engagements permit. Everything points to an exceedingly large and fashionable audience at the production of De Haven and Smith's new piece, The Knickerbocker, at the Tremont 2. The piece will have only four performances at this engagement. A Texas Steer at Niobe 2-7.

A. M. Palmer's co. present *Saints and Sinners* at the Columbia 2-14, and for the present week Alabama is the bill. The piece was given here with success last year, but longer it seems to be expected this season for Bostonians will be anxious to see the original actors of the different parts in their old roles. I. D. Windermere's Fan, C. Grain Swift and Jim the Periman will be given by Mr. Palmer's co. before it leaves the Columbia. This splendid organization is receiving nothing but the warmest praise.

De Wolf Hopper is in the last week of his successful engagement at the Globe, where he is more popular than ever. A pleasant feature of the engagement was the presence, 23, of a large party of the members of the Zeta Psi Fraternity, who were holding their annual convention in this city. Mr. Hopper had a number of new jokes in honor of the occasion, and declared that there were just three "chips" left. The Bridge of Sighs, Perkin and the Zeta Psi 2-14. A great fraternity well greeted this.

Wesley Barrett follows 2-14, a fortnight.

Mayfair is in its last week at the Museum, although large houses have been the rule, and the piece might run with profit much longer. Since the first performance several changes have been made in the piece, which has been greatly strengthened thereby. Miss Burrows is winning great praise for her superb work in Mayfair. In response to general demand, Mr. Field will revive Agatha for a week 4. Marguerite Merington's Good Bye will be the next production.

To say that the drawing crowded houses is an old story in Boston. The three weeks that Rice's Surprise Party was away from Boston on a tour to raise the interest in the burlesque, and when it was brought back to the Hollis Street for a single fortnight the business was even larger than ever before. The piece has now been given within the past year at four theatres—the Tremont, Globe, Park, and Hollis Street—and everywhere with tremendous success. W. H. Crane in The American Minister follows 2-14, and John Brown comes here 3, after the conclusion of his engagement in New York.

Babes in the Woods continues to do well at the Boston and Arthur Dunn is back in the cast again after a brief illness. There is much interest in the announced engagement of Marie Vanoni, who has not been seen here since she sang in O'Phons and Eurynode. I shall be greatly surprised if all Boston does not go wild over her "George" song, which she will introduce as a matter of course.

At the Bowdoin Square this week comes a melodrama which has already made a hit in Boston this season and it would not be surprising if The White Squadron should not have even larger business at the West End house than at the Globe. The record of the Bowdoin Square was broken Christmas Day by The Limited Mail, 50 persons paying admission at two performances. The Hustler 9; D. C. Kestler's Minstrel 2-14; The Devil's Auction 2-14; Ethel Ellsler in Hazel Kirke 2-14.

For the New Year's bill at the Grand Opera House The Burglar is announced, and good business is insured, for the play has not been given here for quite a number of seasons. But the business at the Grand Opera House is pretty sure to be good no matter what the attraction is.

A Temperance Town continues at the Park. Ward and Shepard's Winning Cards are at the Howard, their second engagement there this season.

The City Sports Specialty co. is at the Lyceum. George Castle's Celebrations at the Palace.

Admitted high hats are traded for a series of complaint at theatres, but it is seldom that a man's tail hat causes trouble. Yet the other night a railroad brakeman went to see the Babes in the Woods at the Boston, and from his seat in the gallery he could not see all that he wanted on account of the obstruction on the head of a man in front of him. After an ineffectual attempt to have the hat removed, he became boisterous to such an extent that he had to be removed from the theatre. In court he was fined two dollars, and in default he was committed to the island for ten days.

John T. Brahan has resumed the biton at the Park after a three weeks' absence on the road with Rice's Surprise Party, whose performance he had directed during the long run at the Park. After his concluding performance with the organization an elaborate supper was served in his honor, and then he was surprised by the presentation of almost innumerable gifts which served to show the esteem with which he was held by the members of the co. During his absence George H. Hayes has directed the orchestra at the Park 2-14.

There are 2-14 shares of stock in the Boston, of a par value of \$100 each. Of these shares Mrs. Orlando Tompkins holds 35, Eugene Tompkins, the manager of the house, 20, and the estate of the late Arthur Tompkins, 25. By agreement and testamentary provision Eugene Tompkins has the right to purchase of his brother's estate the last mentioned shares, and he will do so himself of this right in January. The price per share named in the arrangement between the two brothers is \$80.

JAY B. RENTON.

CLEVELAND.

The New Devil's Auction opened to two packed houses at the Lyceum Theatre December 27, and played for 14 nights the week to end 31-14. The production has been considerably changed since it was last seen here, most of the changes being for the better. While the dramatic portion is of little value, the specialties and ballets interwoven are so clever as to make up for this lack. Concertina Chittin is an excellent piece, and the Lovells, Turner and Froese, Henry W. Brown and Robertson gave very entertaining acts. The Dazzler 2-7; Niobe 9-14.

The Fire Patrol opened tremendously at H. R. Jacobs' Theatre 2, and kept up its record during the week. The play is ultra-sensational, but is of a nature to greatly please Mr. Jacobs' patrons. The realistic one-act mystery scene and the rescue by the Fire Patrol evoked the greatest enthusiasm. W. W. Ritter, James W. Harkins, Jr., Lena M. McDonnell and Neil Souley filled the leading parts with credit. The Struggle of Life 2-7; The White Slave 9-14.

Henry Williams' Meteors drew packed houses 2-14. Reiter, The Johnson Trio, Belle and Aonda, Glenroy Brothers, Conway and Ireland, The Fergusons, Marion Carr Lyon, Mason and Robert, Kaye and Henry, Rasco and Roberts, and James F. Howe. Rose Will Folly 2-7; Irwin Brothers' Vaudeville Syndicate 9-14.

At Association Hall the Harvard Glee Club gave an entertaining concert 2, and were followed by the Yale contingent 3, playing to large and fashionable houses. Mrs. Scott Siddons gave her dramatic reading to a good sized audience.

Theodore Thomas and the Chicago Orchestra gave a concert at Music Hall 2. The audience was large and attentive.

Cleveland admirers of Digby Bell are very much pleased to hear of his downfall in Chicago and hope he will soon be on his feet again. He was to have played at the Lyceum Theatre shortly.

Al. Henrichson now wears a very handsome diamond ring, a Christmas gift from his many friends. Al. thinks he is a marker for the merry

footpad now, and has taken another thousand on his life.

All our local managers were strictly "in it" with Santa Claus this season: Charlie Henshaw to the extent of a magnificent silver tea service, Joe Frank a handsome robe, cigars, seal gloves, etc., and Frank Drew a fine shagreen and morocchino. Mr. Drew will call for his new gloves and go down under Drew's umbrella to take tea with Mr. Henshaw.

Manager Walker, of Harry Williams' Meteors, was remembered by his co. in the shape of a box of Clays.

Manager S. W. Brady, of the Lyceum, is in the city.

Newspaper reports say Gus Hartz sold his interests in Friends for \$20,000. What a valuable piece of property!

Pat Bailey gained considerable free advertising matter in the papers last week by purchasing a skeleton in a medical store, and promenadeing it up and down the street. He tried to take it on the stage, but was prevented by Manager Groves.

W. M. GORDON.

KANSAS CITY.

Holiday week was observed at the Kansas City Theatre with a variety and excellence of attractions, and a large volume of attendance that was not satisfactory to all concerned.

Julia Marlowe presented a wide range of character at the Coates 26 31 opening in Twelfth Night. The Hunchback, Ingomar, As You Like It, Much Ado About Nothing, and Romeo and Juliet comprised the rest of the repertoire. Her support was, as usual, excellent, including a number of sterling box parties were numerous during the week. Rhea, as Josephine, opened 2 for a week.

Corinne appeared in Arcadia at the Grand 23-24. The co. was large and worked together in splendid style, displaying the beautiful costumes and doing the dances and drill very admirably. A number of the old favorites, including Charles Postle, Tony Williams, Helen Harrington, and Lillian Corley were also well received. Jarreau 1-7.

Spider and Fly drew finely at the Gillis, and showed marked improvement over last year's performances. The co. was much improved. Hilda Thomas, Louise Boyce, and the Putnam Sisters were the favorites. After Dec 2-7.

Hart's Boston Society co. gave four performances 25, 26. The programme was of fair merit. Orpheus Specialty co. 2-7.

The Princeton Glee Club have an advance sale which guarantees a large audience at their concert at the Auditorium 30. It will be a society event.

Associate Manager Charles H. Thomas, of the Gillis, received a watch chain, set with diamonds, ruby, and emeralds from Mr. and Mrs. W. H. Hudson. He also received a diamond pin.

Hollis E. Cooley, treasurer of the Ninth Street Theatre, smiled his appreciation of a number of gifts.

Louise Boyce, of Spider and Fly, was remembered to the extent of a handsome ring and bracelet and several other presents.

Hilda Thomas wore an elegant new diamond brooch.

MILWAUKEE.

At the Davidson Son Smith Russell pleased good-sized audiences with A Poor Relation and Peaceful Valley Dec. 20-21. A Poor Relation has been somewhat changed, and the present ending of the piece is rather unsatisfactory, no explanation being made of what becomes of Secrett, the villain, who has created all the trouble, but Mr. Russell's excellent work atones for any fault of construction in the piece.

At the Academy James O'Neill in Fontenelle drew fair sized houses 25-27. The piece and co. were well received. Howard Gould and Kate Fletcher are excellent in their parts. Florence Brandon, however, cannot be said to be equal to the requirements of the part of Helene.

Katie Emmett in Killarney 28-31 to average business at the Bijou. The performance was satisfactory.

Uncle Isaac 29-30 to fair business at the Standard.

Sam T. Jack's Forty Thieves co. 20-31 satisfied good-sized houses at the People's.

The Christmas audience at all the theatres was far below expectations, none of the houses getting a chance to display S. R. O. signs. This set the managers to speculating for a reason that would explain the poor houses. The cold weather was finally agreed upon as the cause.

The efforts of the orchestra at the Academy would be a credit to some small theatre in a country town. Something should be done to infuse life into their music, and make their playing a source of pleasure and enjoyment to an audience rather than a bore.

JERSEY CITY.

Oliver Byron and a capable co. presented One Thousand Miles Away to good business at the Academy week of Dec. 20-21. The star does clever work and has able support. The Daily Sisters were especially engaged, and won much applause by their novel and agile tarborescence feats. Flag of Truce 2-7.

At the New Opera House The Harvest Moon, that melodrama formerly in the repertoire of Mme. Jancsoek, was given 26-31. Judging from the way the play was received and the favor shown by the audience, it is still in good hands and has lost none of its pristine dramatic strength or interest. Harry and Fanny 2-7.

The Old Homestead co., now resting in this city, will open here 9.

Theatrical business seems to be picking up, and both houses start in on the new year with every indication of success, leaving a good record for the year.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—OPERA HOUSE (George P. McDonald, manager): Roland Reed presented The Woman Hater to a good house Dec. 20. Neil Burgess' Comedy co. presented The Country Fair, matinee and evening, to large audiences 21-22. Albert Taylor, a Montgomery boy, now with Edie Ealer co. (Hazel Kirke), is here spending Christmas during the holidays on a short leave of absence.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Henry Mapleson Opera co. Dec. 22, 23 in Padgett; business fair. The Pulse of New York 24 and matinee to medium business.—IRENS: Carrie Sawyer, who is with this Opera co. that was here two years ago. She has lost none of her attractiveness that will always make her a favorite everywhere so may go.—Manager P. O'Brien returned from New York 21.

ARKANSAS.

NOT SPRING.—OPERA HOUSE (J. W. Van Vleet, manager): Corinne in Arcadia Dec. 21 to fair business, at advanced prices. Late train and rain prevented stage settings. Milton and Dollie Nolte 20 to an average sized audience, in For Revenue only. Barlow Bros. Minstrels 21 to a poor house; performance unsatisfactory. Jefferey Lewis in Portet the Scot 22 to a large audience. War and Co. well received.—IRENS: Pete Baker and co. spent their holiday vacation the past week in this city.

LITTLE ROCK.—CAPITAL THEATRE (E. H. Wood, manager): Milton Nobles and Dollie Nobles in For Revenue Only to a good house Dec. 21. Jefferey Lewis 21, 22; good houses.

CONNECTICUT.

NEW HAVEN.—REVERSON THEATRE (G. B. Russell, manager): Rose Osborn in Satan appeared to a very small house Dec. 21, and well liked. Mme. Jancsoek in Macbeth 22 had a well filled house. The Soudan 23 had two full houses Christmas Day and gave a good performance of this stirring play. Tuxedo 24.—GRAND OPERA HOUSE (G. B. Russell, manager): A. V. Farnsworth's realistic Midnight Alarm played to uniformly good business 25-26; cast good. George C. Stanley in A Royal Pass 25.

the holiday attraction, were not compelled to issue many passes to completely fill the house at both performances 26. May Russell 27-28.—NEW HAVEN OPERA HOUSE (C. H. Smith, manager): George Webb's Indian actress, drew largely for three days ending 24. Webber's U. T. C. co. to the capacity of the house at each performance 25. Harry Webber as Maries, and Carrie Webber as Eva were excellent; the rest of the cast competent. Frank Nelson and Maurice Hageman's Opera co. 2-7.—IRENS: Nelson and Hageman's Opera co. have been here rehearsing for the past month. Stage Manager Bickelstein, of the New Haven Opera House, is painting their scenery.

STAFFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): Dr. Carver's Wild West drew a top-heavy house Dec. 21. Rose and Charles Coghlan in Diplomacy was greeted by crowded houses 26, 27. Rosina Vokes, in a triple bill, 28, 29 to large and fashionable audiences.—IRENS: Fred Follett, treasurer of the Bijou Theatre, formerly the manager of the same position here at Proctor's, was holding the same position here at Proctor's, daughter of a wealthy shoe manufacturer of Pittsburgh. The ceremony was performed at Cumberland, Md., and was a quiet one.—Rosina Vokes has not played here since the date of the disastrous explosion of the Park Central Hotel in this city, which occurred four years ago, and so horrified the entire community. She must, however, turned over the entire receipts of her performance to the relief fund.—Carver's Indians were unable to secure hotel accommodations, all the east side hostilities refusing to allow them to enter, so Manager Lloyd improvised a temporary Indian village in some of the dressing rooms of the theatre.—Frank Carley, who has filled the position of leading man of Palmer's stock co. so acceptably during their recent trip to the coast and South, spent Sunday at his home here.—Sadie Martinot, of the Diplomacy co., was in disposed the second evening of the engagement, and witnessed from in front her understudy receive applause which the audience innocently supposed they were bestowing upon her.—Frank Dietz, who has made many friends in the local newspaper fraternity, was cordially greeted by them in front of the Diplomacy co.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Jancsoek as Lady Macbeth, with an excellent co., to a good-sized audience Dec. 21. Katherine Germaine Opera co. in Said Pasha and Amorita to large audiences afternoon and evening 26.—McDONOUGH OPERA HOUSE (A. M. Colegrove, manager): The Fay Foster Burlesque co. gave a good entertainment to a small audience 21.—IRENS: The new-borns of this city were supremely happy on Monday, 26. After enjoying a Christmas dinner, provided by Editor Aford, of the Herald, they attended the matinee of Said Pasha on the invitation of President A. V. Coffin, of the Middlesex.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Boyd's Minstrels 25 to small business. Reno and Ford's Joshua Simkins 27 gave a fine performance to a large house.

BRIDGEWATER.—BRIDGEWATER THEATRE (E. L. Dennis, manager): Lillian Kennedy in She Couldn't Marry Harry 27 to a gallery house Dec. 21. Tuxedo 26; S. R. O.—IRENS: Lillian Kennedy and the most of her co. spent Christmas in Norwich, as they lay off from 21 to 26, opening in Holyoke again on the latter date. Mr. Hasenforder, Miss Kennedy's manager, reports business as being very good.

NORWALK.—MUSIC HALL (W. R. Knapp, manager): Germaine Opera co. in Said Pasha Dec. 27, good business.—OPERA HOUSE (R. J. Adams, manager): Lillian Kennedy in She Couldn't Marry Harry 27; fair business.

SPRINGFIELD.—OPERA HOUSE: Carroll Johnson in the Irish Goddess Dec. 28. Bands Across the Sea 10.—NEW BRITAIN.—OPERA HOUSE (John Hanna, manager): Arthur C. Sidman Dec. 21 in Squire Harkin's to a very small house. Nelson Opera co. 26-27 to big houses.—IRENS: The Lyceum co. hopes to open the new theatre in February. May the hopes be realized.

WATERBURY.—JACOBI'S OPERA HOUSE: Dr. Carver and his co. produced The Scout to a fair-sized audience Dec. 23. Tony Farrell in My Colleen 25, afternoon and evening, to crowded houses. Reno and Ford's rustic comic-dr. Joshua Simkins, to fair business 26.

WINDSOR.—DELAVER OPERA HOUSE (T. H. Delevan, manager): Dr. Carver in The Scout Dec. 24; small house. Joshua Simkins 25, matinee and evening, to good business. A large audience thoroughly enjoyed George Thatcher's Tuxedo 27. A Dark Secret 28; good house.

WINDHAM.—STIRLING OPERA HOUSE (G. M. Johnson, manager): D. Kistader's Minstrels to a large house Dec. 21. Maria 24; very large houses.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE (J. W. Todd, manager): H. W. Williams' Comedy co. in Bill's Boot 20, 21; light business.—IRENS: Manager Todd is having trouble with his stage hands and musicians. The regular employees are all members of unions, and because of a reduction in wages they all walked out. During the performance of Bill's Boot the scenery was badly handled by green hands, and the music was furnished by a piano and one miserable violin. Truly, the life of a manager, like the policeman's lot, is not a happy one.—CLUNE OPERA HOUSE: The New York stock co., in a variety of plays, began an engagement 26.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Patti Rosa in Dolly Varden Dec. 15; fair-sized audience. Clara Morris 17.—IRENS: The Elks entertained Patti Rosa and her co. after the 16 performance.—A benefit will be tendered Manager Fisher 21.

LOS ANGELES.—GRAND OPERA HOUSE (McLean and Leoman, managers): Bill's Boot Dec. 20, 21; Old Homestead 2-7; Peck's Bad Boy 10, 11.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Dark.—IRENS: Mr. Perry, the owner of the Los Angeles Theatre, is taking advantage of the house being dark to reconstruct the balcony, making room for 60 more seats.—Hamlin Garland is in the city for two lectures.

STOCKTON.—YOSKITE THEATRE (George Rothwell, manager): Clara Morris Dec. 29. Schilling's Minstrels 21; large house.—AVON (Eldford and Vinton, managers): The Couperas have done large business with Little Lord Fauntleroy 10-12.

COLORADO.

LEADVILLE.—TRION OPERA HOUSE (J. H. Cragg, manager): U and I to a fair house Dec. 20.—COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The University of Kansas Glee and Banjo Club gave a very deserving entertainment to light business Dec. 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williams, manager): A Railroad Ticket was presented to big audiences matinee and night Dec. 26, 28. Belle to very good business 27, and caused a crowded house to laugh itself tired 28. A Breezy Time to well filled houses 29, 30.—ACADEMY OF MUSIC: The Paris Folly Girls to fair business 25. Held in Slavery 27, 28 to good houses. The Pulse of New York 29, 31; fair-sized audiences.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): The County Fair Dec. 15, 17; crowded houses and well-pleased audiences. Carter's Fast Mail 20; light house.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Frank Daniels in Little Peck Dec. 21; good house. Neil Burgess' The County Fair to a very appreciative audience 22. Gloriana 27.—TAMPA.—BRANCH'S OPERA HOUSE (I. O. Ball, manager): Concert Dec. 23 for benefit of M. E. Church South; fair business.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Fast Mail to fair business Dec. 27. Roland Reed, matinee and night in The Woman Hater and Lead Me Your Wife, supported by an excellent co. to S. R. O. Prof. Carpenter, mesmerist, 26-31.

ATLANTA.—DE GIVE'S OPERA HOUSE: The Pulse of New York Dec. 20, 21; small attendance.

ance. Hettie Bernard Chase in Uncle's Darling 20, 21; very fair houses. Roland Reed in his new play, Independent 22, 23; S. R. O.—EDGEMOND AVENUE: Dark.

WAY CROSS.—OPERA HOUSE (W. P. Whelpley, manager): Al G. Field's Minstrels Dec. 21; good house.

BRUNSWICK.—L'AROSE OPERA HOUSE (W. T. Glover, manager): L. J. Carter's Fast Mail Dec. 25; good house. Three St. Felix Sisters in Life in the Rockies 26; fair business.

ILLINOIS.

AUBURN.—EVANS' GRAND OPERA HOUSE: Rentz-Santley co. Dec. 21; fair house of the stater sex. Anderson's Two Old Cronies played a packed house 26.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): A Turkish Bath Dec. 23; fair house. A Merry Time 24-25; a very poor co., and failed to please. After the third act a sparring exhibition was given by Joe Goddard and William Mayhew. The Voodoo 8.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Side Tracked Dec. 23; fair-sized audience.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencs, manager): Rentz-Santley co. Dec. 21 in America; or, The Discovery of Columbus to a big house. Queen of the Arena 25; large audience; matinee and evening.

CAHON.—WALKER OPERA HOUSE (S. L. Nelson, manager): Schubert Symphony Club Dec. 15; small but appreciative audience. Davis' Uncle Tom's Cabin 21; very large house. W. A. Mahara's Minstrels 24; large house.

CLINTON.—FAIR OPERA HOUSE (Arthurs and co., managers): Frohman's Comedians Dec. 23; light business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Frohman's co. in The Grey Horse Dec. 23; large and fashionable audience. Robert Downing co. in Othello 22; fair house. The holiday season interfered somewhat with amusement 20-25. Davis' Uncle Tom's Cabin co., matinee and night 24.

ALTON.—TEMPLE THEATRE (B. H. Wortman, manager): Rhea in Josephine to a very large and much pleased audience Dec. 16. Walker Whiteside in Richelieu was cordially received by a good house 22. Rentz-Santley Burlesque co. 24; big house. The Voodoo 25, matinee and night, to large audience.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): Robert Downing presented Richard the Lion-Hearted before a small but enthusiastic audience Dec. 21. Daniel Sully's Millionaire 23; fair-sized audience.—IRENS: Most of the Daniel Sully co. went from here to Chicago to spend Christmas.—The Elks Klisler Hazel Kirke co. were in a railroad wreck on the Alton which delayed them about four hours on their jump from St. Louis to Chicago. None of the passengers were injured.

PONTIAC.—FOLK'S OPERA HOUSE (R. D. Folks, manager): Uncle Tom's Cabin Dec. 19; S. R. O.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hetmy, manager): Davis' Uncle Tom's Cabin Dec. 23; top heavy house. Walker Whiteside to light house 7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Rentz-Santley co. Dec. 20; good house. Sol Smith Russell in Peaceful Valley 21; crowded house. Jane Coombs in Beak House 22; fair business.

QUINCY.—OPERA HOUSE (A. Duerr, manager): The Millionaire Dec. 20; fair attendance. Spider and Fly 21; large house. Secret Mary 25; excellent business. Is Marriage a Failure? 26; fair receipts.—BLOOMINGTON.—NEW GRAND C. E. Perry, manager: Madeline Merli in From-From Dec. 22; Sam T. Jack's Forty Thieves co. 23; fair business. Uncle Sam 26; two performances to medium business. Mark Murphy in O'Dowd's Neighbors 27; good business. Stuart Robson 30.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hadden, managers): Daniel Frohman's co. in The Grey Mare to a large and fashionable audience Dec. 20. Daniel Sully in The Millionaire to a small house 22; audience well pleased, and very enthusiastic. Side Tracked to light houses, matinee and evening 26.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): The White Slave was presented to crowded houses by a capable co., including Carrie Radcliffe, Mr. Drew, Anna Mortland, and others Dec. 26, 27. Vale-Glee Club 28.—EXETER'S OPERA HOUSE (Dickson and Talbott, managers): Police Patrol, a sensational melodrama, to splendid business 6-28. The Still Alarm 29-31.—PARK THEATRE (Dickson and Talbott, managers): The Colonel opened to S. R. O. 26. Oscar Sisson and Josephine Florence assumed the leading roles to good advantage. Turner's Comedians 29-31.—ELIZABETH THEATRE (Henck and Fennessy, managers): Charles L. Davis in Alvin Josin 26 31; crowded houses. Bob Fitzsimmons 2-7.—IRENS: George June, the popular advance courier for Gus Williams, spent Christmas with his relatives and friends here.—W. W. Tiltotson, advance manager for Nioke, was in the city the past few days.—Anna Mortland, of the White Slave co., received a warm greeting from her many friends in this city, her home. Miss Mortland is one of several clever actresses developed from the production of Cinderella several years ago by a juvenile co. at the old Metropolitan.

VINCENNES.—GREEN'S OPERA HOUSE (Frank Green, manager): A Turkish Bath Dec. 24; good house. The Christmas Musical Festival, arranged and conducted by Professor Reynolds, of this city, was produced 26, and was a complete success in every way. The best amateur talent from all parts of the State was secured. A mandolin orchestra of fifty-eight pieces was an attractive feature.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Robert Downing in Virginia Dec. 23; large and well-pleased audience. Walker Whiteside 30.—COULTER OPERA HOUSE (G. V. Fowler, manager): Ned Men of medium business. Our Horrid Men 26; medium business.

HAZEL HUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): Fantasma, much improved since its last appearance here, did good business Dec. 21, 22. A Turkish Bath to fair business 23. Sam Young's co. in Zeb the Clod-Hopper gave two performances 26 to good business. The Still Alarm 27; good business.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McInley, manager): A Pair of Jacks Dec. 21; deservedly light business. One of the Finest 24; fair house.

EVANSVILLE.—GRAND (King Cobbs, manager): Fantasma Dec. 21; 22; fair houses. Still Alarm 23; good house.—FROTH'S (T. J. Groves, manager): A Turkish Bath 25; crowded house. A Pair of Jacks to good houses 26.

FORT WAYNE.—MASONIC TEMPLE (J. M. Simonson, manager): E. H. Sothern in Captain Lettarblair Dec. 19; splendid house. Friends 21; good business.

ANDERSON.—DONEY OPERA HOUSE (R. H. Colefair, manager): Agnes Herndon Dec. 15; big business. Charles Richmond made quite a hit here. A Pair of Jacks 17; Zeb 19; both to fair business. Private of Penance 21, 22, home talent to good business.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Short, manager): A Pair of Jacks Dec. 19; fair house.

MARIION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Sam M. Young's Comedy co. in Zeb Dec. 21 gave a satisfactory performance to medium business. Bruno and Turner in A Fit in Three Spasms 24 drew a good house. Hassan's One of the Finest 26 to a fair house.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Laue, managers): Owen Perree's Uncle Isaac to good business Dec. 22.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodick, manager): Anderson's Two Old Cronies Dec. 27; good house. Agnes Wallace-Villa in The World Against Her 30.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Clark and Williams' Our Married Men Dec. 15; fair house. That Hoosier success, Zeb, played a large audience 16. Miss Melville and Harry Vickers, character work, deserve special mention.

IOWA.

DUQUOUE.—GRAND OPERA HOUSE (William Koehl, manager): Midnight Alarm Dec. 22; Faust and Marguerite 23; both to good business.

DECATUR.—GRAND OPERA HOUSE (C. J. Weber, manager): Josh Spruceby 7.—STEELE'S OPERA HOUSE (George Higgins, manager): Uncle Isaac 1.—IRENS: Manager Weber and President Bear will banquet the employees of the Grand Opera House New Year's Day.

OSKAHOUSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Spider and Fly packed the house Dec. 19. Mockridge Concert co. 21; light business. Jessie Olivier in Dad's Girls 22; fair business.

OTTUMWA.—GRAND OPERA HOUSE (Ed Goodman, manager): M. B. Leavitt's Spider and Fly Dec. 20; good business. Donnelly and Girard in Natural Gas 21; Daniel Frohman's Grey Mare 22; fair business.

MUSCATINE.—TURNER OPERA HOUSE (E. Schmidt, manager): Whitney Mockridge Concert co. to a fashionable audience Dec. 22. Spider and Fly 23; to a big house.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Spider and Fly to S. R. O. Dec. 19. The Putnam Sisters, and Hilda Thomas were well received.—GRAND OPERA HOUSE (William Foster, manager): Bristol's Equestrianism 21; light business.—BROOK TOWNSEND (Charles F. Handy, manager): Big business. New faces; Barry Children, Kennedy and Thomas, Mollie Barrett, Gonzales Family, Admiral Dot and wife.—IRENS: Jules Offner is out again and attending to business.—Lee Kinehart is a decided favorite in a skirt dance.—E. H. Macey spent Christmas with his family, and reports splendid business for The Turkish Bath.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Forty Thieves Dec. 20; top heavy house. Spider and Fly 21; good business. Madeline Merli in From-From 27; fair house.—IRENS: Clyde St. Gould, of New York, and Mrs. Gould were visiting here for a week before the holidays. Mr. Gould will star with Ed Eacleton next season in their own play, The Circus-girl.

BURLINGTON.—GRAND OPERA HOUSE (F. W. Chamberlin, manager): Spider and Fly Dec. 23; big house. Jarreau in Starlight 26; good business. Madeline Merli in From-From 27; pleased an audience of moderate proportions.

DAVENPORT.—BURNS OPERA HOUSE (Charles Kindt, manager): The Spider and Fly Dec. 23; crowded house. Natural Gas 24; small house. The Midnight alarm 25; two performances; good business. The Grey Mare 26; fine performance.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany and Son, managers): Uncle Josh Spruceby co. was greeted with a fair house Dec. 20; Nora Macree 25; fair business. Katie Putnam pleased a good audience 26.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (C. F. Kendall, manager): Corinne Dec. 24; big business. Kansas State University Glee and Banjo Club 28.

CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Little Elmore Sisters in Fruit of Scdum 19 21; The Wife 22; good house. Rhea in Much Ado About Nothing, and Josephine 23, was aided by a splendid cast, and gave unlimited satisfaction. Stuart Robson in She Stoops to Conquer and The Henrietta 26; packed houses.—IRENS: Every one in the Corinne co. received a present—a cart load were exchanged—many very costly.—Mlle. Rhea will open the new opera house at Topeka, Mich., Jan. 2.—Clair M. Patten, Corinne's pasteur manager and treasurer, and his wife, Gladys Vivian (nee Lizzie Allen), are former Topekanians, and were quite prominent in our best social circles.—Mr. Patten is a tall, handsome man of excellent business qualifications. Mrs. Patten is a very handsome lady of stately presence, with a fine singing and acting voice. She was for a long time telegraph editor of the Kansas Star Journal, having thus acquired a national reputation among successful business women. They always receive a social ovation when they revisit us.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Atchison, manager): On account of a big social event Frohman's co. presented The Wife to only a small audience Dec. 20. Holden Comedy co. 26-31.—LEAVENWORTH.—Nora Macree Dec. 19; small house. Daniel Frohman's co. in The Wife to a fair house 21. Mlle. Rhea in Much Ado About Nothing highly pleased a large and fashionable audience 21. Frank Mayo as Davy Crockett to fair business 24. Stuart Robson in The Bachelors to good business, considering very stormy and cold night 25.

WINFIELD.—GRAND OPERA HOUSE (I. E. Myers, manager): The Spooner Comedy co. to fair business Dec. 19-24.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Corinne gave the New Arcadia Dec. 21 to a large audience.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Rhea in Josephine, Empress of the French Dec. 21; S. R. O.

HUTCHINSON.—OPERA HOUSE (W. A. Low, manager): Alba Haywood co. in Edgewood Folks Dec. 19; good house.

FORT SCOTT.—DAVIDSON'S OPERA HOUSE (Harry C. Erlich, manager): Richelieu and Richard III., with Walker Whiteside, a young actor of considerable talent in the leading roles, but supported by a weak co., to light houses 10, 20. Corinne had a good house 22. Audience well pleased. The charity Ball drew a good house 21.—IRENS: Manager Erlich is drawing a class of patrons to the theatre that have of late years seemed to avoid theatrical amusements.

KENTUCKY.

WINCHESTER.—OPERA HOUSE (William Miller, manager): A. W. Fremont's 777 Dec. 17; fair-sized audience. McCabe and Young's Minstrels drew well 19.

ASHLAND.—THE ASHARD (B. F. Elsbetter, manager): Prof. Reynolds, mesmerist, opened Dec. 26-31.

BOWLING GREEN.—PORTER'S OPERA HOUSE (J. M. Robinson, manager): Heywood's Celebrities Dec. 26; large and fashionable audience. The Fairies Well 30.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): Prof. Norris Canine Paradoc co. 23, 24 and Saturday matinee to fair business. Fairies Well 30.

LOUISIANA.

RUSTON.—NEW OPERA HOUSE (L. F. Marbury, manager): Georgia Minstrels (colored comedians) Dec. 13; large house. J. Z. Little's World 20; medium house; performance excellent.

MAINE.

PORTLAND.—LO

AT THE THEATRES.

Fifth Avenue.—Deception.

Drama in four acts. Adapted from the French of Alexander Dumas, the younger, by the Baroness Blanc.

Olivier de Jolia.....Byron Douglas
Baroness de Blanc.....Laurence Cautley
Marquis de Tournay.....R. F. McClannin
Valentine Richard.....Ida Waterman
Comtesse de Vernier.....Eva Vincent
Baroness de Vernier.....Ida Van Sieten
Baroness de Vernier.....Baroness Blanc

The Baroness Blanc, a woman of a few weeks' stage experience, on Monday at the Fifth Avenue Theatre, came forward at the head of a company to challenge criticism in a part that has been acted by one of the finest actresses in France, and that is acted at another theatre in this city by an actress experienced in her profession.

The Baroness had to face the fact that the public is tired of seeing so-called society women attempt to place themselves on the stage in a position more prominent than that achieved by many actresses that have worked zealously and long to please.

But the public cares not a jot for effort; it deals with results, and the fact that a player may have deserved success even more than a more successful rival is not of the slightest consequence in measuring ability.

When we consider the brevity of her career, the Baroness Blanc acts with an ease that is surprising. She answers her "cues" without any hesitation. She varies the inflection of her dialogue significantly. She moves gracefully about the stage. Her gestures are appropriate and they are not redundant.

Naturalness is the mainspring of her performance.

As to whether or not she will ever reach any extraordinary position as what is termed an emotional actress, her performance of the heroine of Deception—a translation of Le Demi-Monde—is only a promise in the affirmative. It would seem that with time and study she may play parts that demand a deep insight into character and the means of expressing it. As Suzanne D'Ange she is not required to exhibit any other emotions than affection, disdain, perplexity, petulance, and astonishment but so far as the gamut of the part in her version goes she runs it.

As Olivier, the friend, Byron Douglas is competent throughout. There were moments, too, when his playing showed much skill.

As Raymond, the lover, Laurence Cautley reminds one now of Kyle Bellew and again of William Terriss. If Mr. Cautley would stop hissing out his words and con-torting his features, he should be thor-oughly satisfactory, for he has a fine presence, a handsome face, and a gallant man-ner.

Vinton Ayre, Ida Waterman, Eva Vincent, and Angelina Bell are satisfactory. If R. F. McClannin would forget his arms and his cuffs he would act wisely.

Deception is not so good a version of Le Demi-Monde as is The Crust of Society. Its characters are not contrasted so strongly; its dialogue is not so pointed, and it is not acted with so much verve. The stage manager of the Deception company should see to it at once that the action of the play is quickened.

The acme of Deception, though, is remark-ably theatrical. At the moment that Suzanne discovers that her scheme is exposed to her lover, she is standing at the head of a grand staircase. The shock makes her lose con-trol of herself and she rolls down the entire staircase—dead.

This may be trumpery, but it is also thrill-ing.

Broadway.—The New South.

Play in four acts by Clay M. Greene and Joseph Grismer. Pro-duced Jan. 2.

Capt. Harry Ford.....Joseph R. Grismer
Georgia Gwynne.....Phoebe Davies
Helen Gwynne.....Scott Cooper
Jefferson D. Gwynne.....Charles Mackay
Katie Fessenden.....Katherine Grey
Bessie Fessenden.....Belle Bucklin
Mr. Tom Lincoln.....Harry Davenport
Mrs. Abigail Newport.....Marie Rene
Paul Fitzhugh.....Frank Lander
Corporal Ferry.....Holbrook Blinn
Sampson.....James A. Herne

Going wholly out of the sentimental paths traversed by the slave and war plays that have had a Southern atmosphere, the authors of The New South have apparently sought to preserve a dramatic and human interest while teaching a lesson based on novel social and political conditions.

That they have accomplished both pur-poses was evident at the Broadway Theatre, where this play had its first metropolitan production on Monday night. The New South is humanly and dramatically strong, although its action is based upon incidents that rise from ephemeral causes; and as a drama it ought to be popular while it fur-nishes a valuable and vivid record of things that history will not preserve with like thor-oughness to the understanding.

The son of an irreconcilable Southerner is more instinct with the new spirit of the South than his father, and takes active part in poli-tics. On the eve of his contest for Congress he is approached by an insolent negro poli-tician, who offers to elect him through ballot-box frauds, for money. He is spurned and whipped from the premises. At the moment, a captain of Northern troops is visiting with the sister of this young man, having just saved her from an accident. The father dis-likes this Southerner, and with the son, thinks that he is on the ground with his troops to assist the negroes in election dishonesty. The captain loves the daughter, who is not averse to his attention.

As the captain leaves the house he en-counters the brother fresh from his affray with the negro. The young politician de-mands of the soldier the cause for the pres-ence of his troops. The mission is a secret one—to apprehend moonshiners—and the captain refuses to disclose it. The young man insists the captain, seizes the latter's sword from his hands and attacks him. In defending himself with the scabbard, the captain stuns the young man and hastily

leaving him in an arbor, rushes into the house for help. The negro comes upon the scene, having witnessed the affray, stabs the young man fatally with the sword and es-cape. The captain is accused of the crime, convicted and sentenced to life imprisonment.

Under the system of contract labor in Georgia, the captain is put with a gang of convicts under the control of a man who had unsuccessfully sought the hand of the sister of the murdered man and under the im-mediate charge of the negro, Sampson, who really committed the crime, and who is serv-ing a sentence for ballot-box stuffing. The contractor, from jealousy, and the negro from fear of discovery, practice untold cruelties upon the innocent man, who is at last rescued by the young woman, against her family's wish, by her becoming his employer through petition to the governor. Gradually the truth of the crime is made clear, the innocent is set free to wed the woman, and the guilty is punished.

The play and its presentation deserve more space for review than is at hand. There are several interesting subordinate characters, and there is a happy comedy to foil the serious incidents.

Joseph R. Grismer gave a forceful and con-sistent picture of the unjustly-accused captain. Phoebe Davies was admirable as the woman who loves and rescues. James A. Herne, as the negro Sampson, was especially artistic and effective. Frank Lander's personation of the convict contractor was one of the best he has ever shown. Belle Bucklin, in an ingénue part, was captivating, while Scott Cooper, Charles Mackay, Katherine Grey, Harry Davenport, and Ben Cotton filled their roles well.

A drawback to perfect understanding of the lines was furnished by a too free—and not always correct—use of the Georgia dialect. It came from several tongues, and not always trippingly.

The scenery, by J. R. Wilkins, who is new to New York, was effective and generally set forth with skill. The audience was very large and heartily favorable.

Star.—As You Like It.

Orlando.....Eben Plympton
Jacques.....Mines Levick
Duke Frederick.....George A. Carter
Banished Duke.....Charles Barron
Oliver.....John Malone
Adam.....H. A. Langdon
Touchstone.....Owen Fawcett
Le Beau.....Arthur Lewis
Amiens.....Philippe Jones
Silvius.....P. L. Sylvester
Corn.....George Prior
William.....J. E. Brown
Jacques Du Bois.....W. L. Roberts
Charles the Wrestler.....George McCulla
Celia.....Mary Shaw
Puck.....Lizzie Goode
Aurey.....Zeffie Tilbury
Rosalind.....Mina Gale-Haynes

Mina Gale-Haynes commenced the second week of her engagement at the Star Theatre on Monday, as Rosalind in As You Like It. The performance deserved a larger audience, but it takes a star of greater magnetism than Mme. Gale-Haynes to draw a good house in As You Like It on a holiday night.

It goes without saying that she imbued the role with girlish charm and vivacity. Her reading was intelligent and effective. Her humor had the ring of youthful merriment, and her personation was pleasing throughout. Still, Mme. Gale-Haynes lacks that undefinable something that is so es-sential for the attainment of histrionic scintilla-tion and stellar success. She fails to stir her audience to any great degree of emotion. Her elocution is correct—possibly, too cor-rect and calculated—for it never culminates in anything but a perceptible simulation of dramatic force. In short, she utterly lacks what the French critics call *feu sacré*.

This judgment may seem harsh, but it is nevertheless true that while Mme. Gale-Haynes is a commendable and comely stock actress, she is not entitled to rank as a Shakespearean star. She looked decidedly picture-que in male costume, and was the recipient of considerable applause. Her scenes with Eben Plympton as Orlando in the Forest of Arden appeared to afford her auditors special delight.

Mr. Plympton gave her excellent support, as did also Mines Levick as Jacques, Charles Barron as the banished Duke, John Malone as Oliver, Owen Fawcett as Touchstone, and Arthur Lewis as Le Beau. Mary Shaw proved an excellent Celia, and Lizzie Goode as Phoebe, and Zeffie Tilbury as Aurey also acquitted themselves with decided credit.

Tony Pastor's.—Variety.

The illuminated sign outside Tony Pastor's last evening had a new pendant which in-formed the denizens of Fourteenth Street (who didn't know the difference) that Mlle. Paquerette would appear "tout le soir." The little theatre was packed, for curiosity was rife concerning the new French arrival, and many discriminating first-nighters forsook the attractions of uptown events for this one. Mlle. Paquerette burst upon the scene late in the evening. She is unique—unlike any of the transatlantic perform-ers we have had. Her characterizations are distinctively Parisian, but their humor will be appreciated fully here, for all that. Her pretty face is of gutta-percha mobility, and it lends itself to the quaintest of con-cepts in the way of comic expression. Her figure—if she may be said to have one—is angular and susceptible of execrating con-tortions. Last night she gave three imper-sonations, the cleverest of which was that of a peasant just arrived in Paris. Her caricature of the ballet dancer, however, made the strongest hit. She was ap-plauded to the echo, and she is per-haps the most original importation Mr. Pastor has made. Paquerette will become the rage beyond a doubt. The rest of the programme was composed of clever special-ties by favorite artists, among whom Mr. Kelly and Lizzie Daly were conspicuous.

Koster and Bial's.—Vanderbilt.

An almost complete change of programme was effected at Koster and Bial's last night,

and a large audience endorsed the bill. One of the main new features of vaudeville was Mademoiselle Violette, a *chanteuse ex-cen-trique* from the Folies Bergères of Paris, who made her American debut here and achieved immediate success. Her perform-ance entertainingly varies the peculiar line that her compatriots have astonished New York with this season. Another novelty is Marinelli, a contortionist who causes re-vision of accepted opinions as to the possi-bilities of the human body. He dresses to resemble a lizard. This is his first American appearance, and he, too, was received last night with every evidence of favor. Two new operettas were presented under the su-pervision of Frederic Solomon, who himself takes prominent parts in the cast. One of these is Delibes' The Miller's Daughter, the music of which is original and the story amusing. The other is a bijou edition of Offenbach's Orpheus, changed somewhat to suit the eccentric humor of Solomon, but made especially entertaining to the patrons of this resort. Both pieces have all the em-bellishment of femininity expected at this house, and the other features of the pro-gramme—the Arabian gymnasts; the Ali Brothers, the *fin de siècle* quadrillers, and Kokin, the Japanese equilibrist, in new devices add to the best programme of the season.

People's.—8 Bells.

8 Bells, presenting the Brothers Byrne, under the management of Primrose and West, began a week's engagement at the People's Theatre yesterday to large patron-age. This piece, which is in three acts, has a happy mixture of comedy and music; and serves the Byrnes and their company well as a vehicle. Prominent in the company are Willard Lee, J. O. Le Brasse, Daisy Stan-wood, Helene Byrne, Mollie Sherwood, Esther Ward, and Bessie Turner. The Quaker City Quartette and L. C. Meier, the waister and unitor, are introduced. The stage mechan-ism is novel, and includes the very effective device of the revolving ship.

Grand.—The Power of Gold.

Walter Sanford's stirring melodrama, The Power of Gold, which has been witnessed before this season, opened for the week at the Grand Opera House yesterday. Large audiences at the matinee and evening per-formances endorsed it as an attraction for the multitude. Its story, of current life, deals with crime and its punishment, and the scenes are made realistic by many clever de-vices. The company is made up of William Humphrey, Lloyd Melville, P. A. Anderson, Frank Mann, C. J. Vincent, F. G. Moulton, Edgar Forrest, Edward Ames, H. G. Mason, B. C. Hudson, D. T. Bolst, G. S. Sloane, Amelia Bringham, Olive Oliver, Anne Shindle, and Mary Lytton.

Nitro's.—Manhood.

Manhood, the melodrama that opened at this house on Christmas Monday, will remain this week. It has proved to be an excellent attraction. The action is vigorous and full of sen-sation, and the company is well fitted to the play. The scenery is picturesque, and Manhood might run even longer but for the fact that The World had been booked for next week. The present play is interpreted by Edwin Thorne, James E. Sullivan, James Tighe, London McCormick, Samuel Edwards, James Kearney, Charles Burke, Emma Stock-mar, little Katie Hughes, Blanche Sher-wood, and Mrs. James Kearney.

Columbia.—The Scout.

Dr. Carver in The Scout, after a conquest down town, is exciting Harlem theatregoers this week at the Columbia. This is the most stirring border drama yet devised, and with its company of Indians, cowboys, bordermen, Mexicans, half-breeds, and their lively live-stock would interest the most *blase* habitue of the theatre. The realistic incident of the fall of the Scout's horse from a bridge into a river may always be relied upon to thrill an audience, and it thrilled last night's wit-nesses because it looked so much like an ac-cident. The Scout will, no doubt, draw en-ormously all the week.

Windsor.—A Fair Rebel.

Harry Mawson's popular war play, A Fair Rebel, returns again and again to the city and meets success. This week it is at the Windsor, where it bids fair to enjoy a gen-erous patronage. It opened the engage-ment with a matinee yesterday, and at this and the evening performance was well re-cieved by holiday audiences. Fanny Gillette and Harry Mawson in the leading parts are as effective as ever, and they are com-petently supported.

Harlem Opera House.—The Idea.

Hallen and Hart approach the metropol-itan centre again with The Idea, in which they are appearing this week at the Harlem Opera House. These clever comedians and their carefully-chosen company amused holi-day patrons last night, and from the warmth of their reception they may expect a gener-ous patronage throughout the week.

At Other Houses.

The performance at the Eden Musee would attract if this popular resort offered nothing else. Princess Dolgorouki, the Russian violinist, is a skilled musician, and her dis-play of diamonds is remarkable. The Brown-Patti has made many friends by her singing. Gubal and Greville are favorites, and the necromancy of Omne, the pretty Japanese girl, is a feature that pleases in contrast to the juggling feats of Ando. Danko Gabor's gypsy band is one of the cleverest musical organizations of its class ever heard in New York.

This is the last week of Neil Burgess in The County Fair at Proctor's, and as this comedy of rural life will not be seen in this city again in a long time, it will no doubt

draw large audiences to its closing perform-ances.

The Fencing Master is still a strong attrac-tion at the Casino.

Manager Mart. Hanley continues to smile over the remarkable success of the Mulligan Guard's Ball at Harrigan's.

Superba, the reconstructed spectacle of the Hanlons, is still pleasing large audiences at the Fourteenth Street Theatre.

Americans Abroad shows no abatement of popularity at the Lyceum.

Old friends and new greet Lillian Russell and the excellent company that presents La Cigale at the Garden Theatre. The Mount-banks is in preparation, and will be produced much more elaborately here than it was on the road.

Owing to previous arrangements at the Union Square, it will not be possible to keep The Crust of Society on that stage longer than this week. It offers one of the best per-formances seen in this city this season.

The popularity of Seabrooke in The Isle of Champagne at the Manhattan is unmis-takable.

Aristocracy is in its third month at Palmer's. It will evidently run out its ex-tended term to undiminished favor.

The Imperial Music Hall steadily grows in popularity with the very large class that patronizes specialty performances at hours out of the regular theatre time. One may drop into this resort as late as 11 p. m., and see so nothing worth the trouble. The per-formance lasts from eight until twelve o'clock, and is entertainingly varied, so that those who sit it out may be steadily amused.

If I Were You is presented still at Herr-mann's by the Manola-Mason company.

The Cruisken Lawn, familiar to East-side theatregoers, began another engagement at Jacobs' Third Avenue Theatre yesterday.

THE BROOKLYN THEATRES.

Columbia.—Jane.

Johnstone Bennett was warmly greeted yesterday afternoon and evening when she appeared as Jane before large audiences. George W. Leslie, Joseph Allen, R. F. Cotten, George Gardner, and Carrie Reynolds are with the company. The one-act Herald play, Chums, preceded the farce. Hanlon's Superba next week.

Grand.—Faust.

Lewis Morrison gave his fine performance of Mephisto in Faust at the two holiday performances on Monday. The play was given with the usual scenic splendor and fine musical effects. A spectacular production of The New Devil's Auction is announced for next week.

Park.—The Senator.

Mr. Crane began his second week's en-gagement at the Park in The Senator, which was received with even greater favor than The American Minister. Recalls were fre-quent at both performances on Monday. Frederick Warde and Louis James will ap-pear at this theatre next week.

Amphion.—School for Scandal.

Marie Wainwright pleased Amphion audi-ences yesterday afternoon and evening with her interpretation of Lady Teazle in The School for Scandal. On Thursday Miss Wainwright will appear here for the first time in As You Like It. There will be no Wednesday matinee. Roland Reed comes next week.

Lee Avenue.—A Fair Rebel.

A Fair Rebel was given at the Lee Avenue Academy last night, and all the dramatic situations received liberal applause from the large audience present.

Bedford Avenue.—The Khediva.

A new comedy-drama, entitled The Khed-iva, was produced yesterday at the Bedford Avenue Theatre and was well received. The piece contains popular elements and is presented by a good company.

A BENEFIT PERFORMANCE.

On Thursday afternoon, Jan. 10, a benefit performance for Hattie Starr Harris, widow of the late Charles Harris, will be given at Palmer's Theatre, under the auspices of Al M. Palmer, Marshall P. Wilder will lead the orchestra. The Lambs' Club will gambo, under the crook of Clay M. Greene; M. Marius will perform a pantomime, and Herr Philipp, the tenor, will describe cosmopolitan opera. Tony Pastor has tendered the services of one of his chief performers, and one of the features will be a one-act play from the French by J. L. Ottomeyer, in which Miss Creighton will appear promi-nently. Other details of the programme are being arranged.

EVA MOUNTFORD'S MANAGER.

Frank Carlos Griffith has signed a contract to manage Eva Mountford, beginning this week. Miss Mountford will appear next Monday in At the Carnival. If this play makes the success hoped for it will be played exclusively. "I shall endeavor," says Mr. Griffith, "to make Miss Mountford the attraction that her talent and beauty entitle her to be. Her time will be filled in week stands chiefly and only in the highest class of houses. Her support is very superior, and I shall carry all new scenery and costumes, surrounding the star with all the accessories the public expect in conjunction with a first-class attraction."

Only one good company per week is booked by L. L. Tilden, manager of Atlantic Opera House, Atlantic, Iowa. Good open time can be secured.

FOR SALE.—Libretto of *Beggar Student* with business and gags, and scene and property plots. Price \$6. Address A. L. UNDERWOOD, Sicollet Hotel, Chicago.

Unusual Opportunity

A MANAGER OF EXPERIENCE AND REPUTATION WITH A WELL-KNOWN STAR. PLAY, PRINTING AND FIRST-CLASS BOOKINGS DESIRES A PARTNER WHO WILL INVEST A SMALL AMOUNT OF MONEY AND ACT AS TREASURER. AMBLE SECURITY GIVEN. ANSWER QUICK. ADDRESS OPPORTUNITY. CITY MIRROR.

CORRESPONDENCE.

[CONTINUED FROM PAGE 8.]

full houses. Salvini in Don Cesar De Raza 21; good business.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager). Alexander Salvini will open a two-nights engagement Dec. 2 in repertoire. The advance sale is very large, and the engagement will no doubt be a great success.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager). Charles Freeman's Boston stock co. Dec. 21 proved to be the strongest co. of the season, but the play *Surrender* met with a poor reception from a small audience. James J. Corbett in *Gentleman Jack* 22 to S. R. O. Lillian Lewis 24 with good support in *Lady Lil* to poor business. *Hands Across the Sea* was the Christmas attraction and business was only limited by the size of the theatre. Same co. 27 to good business.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager). A moderate-sized house witnessed Augustus Thomas' *Surrender* Dec. 21. James J. Corbett in *Gentleman Jack* drew a large audience 22. The Country Circus 23-24. GILMORE'S OPERA HOUSE (D. O. Gilmore, manager). Kendall's Comedians drew very small houses both nights of their performances. Each ticket holder was given a bag of useful articles 21-22 as a souvenir of the evening. May Russell Novelty and Burlesque co. to light business 25.

WALTHAM.—PARK THEATRE (William D. Bradford, manager). *The Dark Secret* Dec. 21, 22, small business.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager). The John Thomas Opera co. Dec. 21; good business.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager). Mme. Janaschek in *Machbeth* Christmas night drew a very large audience; support good. LIBERTY THEATRE (F. C. Bancroft, manager). Gardner's Specialty co.; poor business. IRENE. Mrs. L. C. Omer, who has been very ill in Boston, has returned to her home in a bed. She had improved enough to sit up Christmas and partake of food.

BROCKTON.—CITY THEATRE (W. W. Cross, manager). Carroll Johnson in *The Gossamer* had a large and well-pleased audience Dec. 26. Janaschek as *Lady Machbeth* had a fair-sized house 27. GAIETY THEATRE (A. R. White, manager). Carrie Tutein and Ethel Broughman head a co. of vaudeville artists that drew good houses 26-27.

CHILMARK.—ACADEMY OF MUSIC (Field and Bradford, managers). Rice's Surprise Party in 1825 to a fair house Dec. 21. The Octoborn to a crowded house 22. IRENE. Our charming Theresa Vaughn, of the age co., was the recipient of many beautiful floral offerings.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager). Lillian Lewis in *Lady Lil* Dec. 21; small house. A Dark Secret 21, 22; medium business. *The Diamond Breaker*, a melodrama in five acts by Scott Marlowe, was produced 26. The piece is of the Western sensational order, embellished with lots of scenery and mechanical devices, and was well received by the very large audience present. The co. is under the management of Neil Florence.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager). Country Circus Dec. 19-21; fair houses. Muggs' Landing 26, matinee and evening, to crowded houses. Rosina Vokes 27; good house at advanced prices. *Surrender* 28. MUSIC HALL (Thomas and Kane, managers). Black Eyed Susan 21; *Lady Andie's Secret* 22-23; good performances before full houses. BIJOY THEATRE (Abel Spitz, manager). Excellent variety co. 26-27 to very satisfactory business.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers). George Thatcher's *Tuxedo* to a large audience Dec. 25. Hyde's Comedians, matinee and evening 26; large business.

WORCESTER.—THEATRE (Rock and Brooks, managers). The Wolf Hopper, *Surrender*, and Ullie Abernethy's *Secret* Dec. 1-28; small houses. LOHROP'S OPERA HOUSE. Kentuck and the Streets of New York drew crowded houses 14-15. FRONT STREET THEATRE (W. H. Arnold, manager). The International Vaudeville co. and the Early Birds Burlesque co. filled the house at each performance during 14-15. IRENE. A sneak thief entered the Front Street Opera House and secured about \$500. He was eventually captured, and about \$300 recovered. Mr. Campbell, the local manager of Lohrop's Opera House, is gaining many friends here by his pleasant manners.

TAUNTON.—MUSIC HALL (A. B. White, manager). Mme. Janaschek presented *Machbeth* Dec. 21; large audience at advanced prices.

HARLBORO.—THEATRE. Justin Adams and his company in *Under the Gaslight* crowded the house Dec. 26.

ADAMS.—OPERA HOUSE (E. R. Karner, manager). *The Runaway Wife* Dec. 27; best house of the season.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James I. Baird, manager). Mr. and Mrs. Robert Wayne in *The Black Flag* Dec. 21; fair-sized audience. The Duke 27; fair performance and business the same.

YPSILANTI.—DRAPEY'S OPERA HOUSE (P. W. Shute, manager). Agnes Wallace Villa Dec. 26 in *The World Against Her* to a large house. IRENE. Mr. Dwyer has leased the Opera House to P. W. Shute of Saint Ste. Marie. It is said Mr. Shute will make Ypsilanti his future home.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager). *Mavourneen* Dec. 21; audience well pleased.

KALAMAZOO.—ACADEMY OF MUSIC (G. A. Bush, manager). E. H. Soborn presented Captain Lettibrain Dec. 21 to a fair-sized audience. The Duke 27; fair performance and business the same.

GRAND RAPIDS.—GRAND OPERA HOUSE (O. Stair, manager). *Under the Lion's Paw* did a good business Dec. 21. The play was evidently written to introduce a pair of performing lions, which seems to be a very popular part of the performance. POWERS. Dan Sully 21, 22. IRENE. The annual banquet of the Opera House attracts took place on the stage of Redmond's 27 directly after the performance of *Under the Lion's Paw*. A good time was had by the participants.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager). *The Junior Partner* Dec. 1; good business. *Mavourneen* 20; large audience. It's the best Irish play I have seen. The Private Secretary 26, matinee and evening, to a large and delighted audience.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. & Smith, managers). Kidder's Uncle Tom's Cabin Dec. 21; fair house.

MISSOURI.

ST. JOSEPH.—TODD'S OPERA HOUSE (C. P. Elliott, manager). *The Wife* Dec. 21; large audience. Shipped by the Light of the Moon 25, 26; full houses.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager). Barnes and Summets' Players opened 26 for a week in repertoire at 1-2-3-4.

WACON.—JOHNSON'S OPERA HOUSE (Thomas Johnson, manager). Duncan Clark's Female Minstrels Dec. 27; overflowing house. IRENE. Thomas Johnson, owner, has resumed the management of the house, and business has been big since his advent.

AURORA.—OPERA HOUSE (W. T. Branham,

manager). Harry Robinson's Minstrels to a small house Dec. 20. *The Burglar* to a crowded house 21; good performance.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. K. Scott, manager). Joseph Murphy presented *Kerry Girl* and *Satan Rides* Dec. 21 opening to good houses; audience well pleased with the performance. Friends 27. LIT'S GRAND OPERA HOUSE (Frank L. Ruby, manager). Gus Heege and a fair co. presented *Von Yonson* 21, opening to a full house. Mand Ema Hall is a clever actress and did meritorious work as Grace Jennings, with noticeable favor. *The Bottom of the Sea* co. 1-7. OLIVINE. THEATRE (F. Abbey, proprietor). Good business. IRENE. The empress of the Metropolitan Opera House presented Manager L. K. Scott with a Christmas token 25, a handsome clock, encased in veined alabaster, supported upon a superb stand of burnished brass and marble, also a unique basket filled with tropical fruits.

MINNEAPOLIS.—GRAND OPERA HOUSE (I. P. Conklin, manager). The largest and most enthusiastic audiences of the season witnessed the two performances of *Friends* Dec. 21. BIJOY OPERA HOUSE (Jacob Litt, manager). Kidnaped opened a week's engagement 21 to the capacity of the house. Hundreds were turned away at special matinee 24. The production was cordially received. LYCEUM THEATRE (J. F. Conklin, manager). The Princeton Glee, Runjo and Mandolin Club appeared in concert 27 to a large audience. IRENE. Manager Conklin made a flying trip to Chicago 26. Chris Lee, in advance of *The Midnight Bell* co., of London, Eng., is in the city.

WINONA.—OPERA HOUSE (E. K. Tarbell, manager). Gus Heege in *Von Yonson* Dec. 21 to a good house. Katie Emmett in *Killarney* 22; fair audience. Master and Man 26; matinee and evening; light houses.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager). Von Yonson Dec. 22; 27; house.

MAKATO.—GRAND OPERA HOUSE (W. O. Forde, manager). Yankee Moore in Uncle Josh Sprucey's Christmas was to a poor house. IRENE. George W. Paige, manager of Paige's Players, was made an Elk during his stay here.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager). Mendelssohn's *Quintette* Dec. 20. Santa Christmas 20. Duff opera co. 22 in *Mrs. Helbert* and *Calla Rustiana* and *Hamin Garland* 21, 22 in lectures on Southern Battlefields suffered more or less from the evident intention of the Lincolns to save their money for the holidays. Rhea opened an engagement of two nights 26 in *Much Ado About Nothing* and gave a perfect performance, assisted by a competent co. THE PRINCE (L. M. Crawford, manager). Felton's Monte Cristo 26. IRENE. P. F. Osgood, formerly local manager of the Funks, now manager for Rhea, is in the city as full of business as ever.

FREMONT.—LOVE OPERA HOUSE (Ellick and Miller, managers). Nora Maccheto to fair-sized business Dec. 21. Clara Coleman was well received and the rest of the co. was very good. Katie Putnam in *An Unclaimed Express* Package 27. Rhea in *Jose phine* 27; benefit to retiring managers.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager). Lew Dockstader's Minstrels 21 for the benefit of the local Elks to S. R. O. Charles Frohman's Boston stock co. in *Surrender* to a good house 27. IRENE. Rose Eyttinge, of the *Surrender* co., was taken ill just before the curtain went up and a physician was called. Miss Eyttinge was able to go on with her part.

NEW JERSEY.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager). A Breezy Time Dec. 21-22; excellent business.

LONG BRANCH.—BROADWAY THEATRE (Neise Cannon, manager). George A. Hill opened Dec. 20 to a fair house.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager). Blue leans to packed houses Dec. 26-27. JACOB'S THEATRE (M. W. Tobin, representative). *Crusken Lawn* 26-27; good business. *The Midnight Alarm* 26. WALDMAN'S OPERA HOUSE (Fred Waldman, proprietor). Weber and Field's *Open* co. 26-27; good business. Fields and Hanson's *Drawing Cards* 2-6.

PATERSON.—OPERA HOUSE (John J. Goettsch, manager). Charles T. Ellis in *Count Casper* to S. R. O. Christmas afternoon and evening, but the remainder of the week business was only fair. The house was dark 20. The Brothers Byrne in 8 Bells 30, 31. PEOPLE'S THEATRE (George E. Rogers, manager). Good business.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager). The Waifs of New York gave a pleasing performance Dec. 21 to a box house. 8 Bells proved a very strong Christmas attraction. The matinee and evening performances drew the banner houses of the season. A Flag of Truce was presented to enthusiastic audiences 27, 28.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (Proctor and Souther, managers). The English Rose to fair audiences Dec. 26-27. Mesas, Proctor and Souther gave a matinee performance to orphans from the different homes in Albany and to the newboys of the city 27. The English Rose was the bill. Primrose and West's Minstrels 20; Rose Coghlan in *Diplomacy* 30, 31. HARMANUS BLECKER HALL (O. H. Butler, manager). Hoss and Hoss 26, 27; large houses. Mark Sullivan in the part created by Charlie Reed gave satisfaction. Warde and James in *The Lion's Mouth* 29; Wilson Barrett 30 in *Ben My Chere*; *Lost Paradise* 2. FAMILY THEATRE (C. H. Smith, manager). Harry Crandall's A Busy Day co. gave good performances 26-28. MUGGS' LANDING 29-31. GAIETY THEATRE (Thomas Barry, manager). The London Gaiety Girls co. is doing a good business at this house 26-27. IRENE. W. G. Smyth, manager of the Elks, and Hoss co., gave a Christmas dinner to the members of his co. and a few friends 26. It was a very enjoyable affair throughout.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager). Fanny Davenport, supported by Melbourne McDowell and a good co., appeared in *Cleopatra* before large audiences Dec. 26-28. Theodore Thomas' Chicago Orchestra played a good house 29. Local entertainment. 30. Ben Proxy next. COCK'S OPERA HOUSE (H. K. Jacobs, manager). The Danger Signal attracted fine business 26-28. Laura Russell, of this city, was the recipient of unstinted applause. James I. Corbett appeared in *Gentleman Jack* to good houses 29-31. ACADEMY (H. K. Jacobs, manager). Nobody's Claim, with E. A. Warren and Florence Sherwood leading, drew large audiences during the week ending 31. The Devil's Mine 27. MUSKIE THEATRE (H. S. Robinson, manager). The Miao Pantomime troupe in the theatre and the Colored Jubilee Singers in the lecture hall filled the house week ending 31. Variety 2-7. Gossip: General Jesse Burns was remembered by the attendees of the Cook and Academy on Christmas, the former presenting him with a handsome traveling bag, the latter an elegant smoking set. The management of the Lyceum presented each attendee with a substantial Christmas souvenir. H. K. Jacobs did likewise with the employees of the Cook and Academy.

SYRACUSE.—H. K. JACOBS' OPERA HOUSE. A Busy Day to light business Dec. 26-28. James J. Corbett gained excellent local press notices by his clever work as *Gentleman Jack* 27-28. Performances largely attended. Rooney Comedy co. 27-28.

WIRING OPERA HOUSE. (Wagner and Reis, managers). Fanny Davenport presented *Cleopatra* 24 to large audiences. The *Lost Paradise* was given by a good co. to good attendance 26, 27, and given by a powerful drama. Wilson Barrett 30; Kay-nka 30, 31; Warde-James co. 2, 3; *Prodigal Father* 4.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. R. Sweet, manager). A Fair Rebel Dec. 26, 27; good business. IRENE. Marshall F. Springer, Opera House Lithographer, is doing good work for the house this season.

PORT JERVIS.—THEATRE NORMANDE (Will S. Bevers, manager). *Freeland's Minstrels* Dec. 26; good business.

AUBURN.—BETH'S OPERA HOUSE (E. S. Newton, manager). Annie Ward-Tiffany to good business Dec. 21. One of the Bravest 21; small house. Kajanka 26, afternoon and evening, and 27 to fair business.

LYONS.—MEMORIAL HALL (W. J. Hines, manager). Redding-Stanton 2-4. George Wilson's Minstrels 5. IRENE. Manager Hines and Wife returned from Corry, Pa., Dec. 27, after a short stay at that place.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers). Men and Women was presented Dec. 28 to good business.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager). Downie and Gallagher's Minstrels Dec. 21; fair house.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers). Annie Ward-Tiffany Dec. 21; light house; excellent performance.

COOKING.—OPERA HOUSE (A. C. Arthur, manager). Newton Beers' *Lost in London* to a good house Dec. 26. Men and Women 27; large and fashionable audience.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers). A good-sized audience greeted Charles L. Davis as Alvin Joslin Dec. 22. Ullie Abernethy as Miss Rover to a slim attendance 23. Men and Women 26. The largest audience since Thanksgiving. IRENE. Dan Quinn, of Wilson's Minstrels, who has been visiting at his home in this city, left 21 to join the co. at Norfolk, Va.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager). Dan McCarthy in *The Rantier* from *Care Dec.* 21; fair business. Annie Ward-Tiffany in *Lady Blarney* 26; large and pleased audience.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager). James J. Corbett in *Gentleman Jack* Dec. 21; crowded house. Little Nugget 26; full house. Primrose and West 27; good house.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers). The Rooney Comedy co. in *Lard Rooney* to a fair-sized house Dec. 27. PUTNAM MUSIC HALL (Abel Putnam, Jr., manager). Howarth's *Hibernia* 21; fair house. De Larose and Fritz's comb. 24-26; medium-sized audiences.

ALBION.—NEW GRAND OPERA HOUSE (H. A. Foster, manager). Katherine Rober in *A Heroine in Rags* gave a good performance to a fair-sized house Dec. 26.

BIRCHINGTON.—STONE'S OPERA HOUSE (Clarke and Delavan, managers). Ullie Abernethy Dec. 21; fair business. Irish Loyalty 26; two performances to good houses. Lucier's Minstrels 27; well-filled house. Paderewski 28; crowded house.

NAGARA FALLS.—PARK THEATRE (H. A. Foster, manager). Decker Brothers' Minstrels Dec. 21; fair business. A Heroine in Rags 23; good business; splendid performance.

ROSWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers). Andrew Mack in *Irish Loyalty* to a large and well-pleased audience Dec. 27.

UTICA.—OPERA HOUSE (H. E. Day, manager). Primrose and West's Minstrels afternoon and evening of Dec. 26 to S. R. O. Charles Frohman's co. 26 in *The Lost Paradise*; fair-sized audience.

OWEGO.—WILSON OPERA HOUSE (B. Tutthill, manager). A co. said to be headed by Marie Dressler and Dan Kelly, playing *Rapid Transit*, was billed to play here Dec. 21, but the above people were not with them. Audience disappointed.

JANESVILLE.—ALLEN'S OPERA HOUSE (A. E. Allen, manager). Ullie Abernethy Dec. 21 to big business and excellent performance. Downie and Gallagher's Minstrels; fair house. Annie Mitchell co. in repertoire 26-27; very good business.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL (C. D. Heatt, manager). Lizzie Evans in *The Little Blacksmith* Dec. 21; excellent performance but poor business. I. K. Emmett in *Fritz in Ireland* 26; S. R. O. Lincoln J. Carter's *Past Mail* 28; fair business.

NORTH DAKOTA.

BISMARCK.—ATHENS (J. H. D. Wakeman, manager). John Dillon in *A Model Husband* to fair business Dec. 20.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (James G. and H. W. Miller, managers). The Burglar closed a fair week's business Dec. 24. Ezra Kendall in *A Pair of Kids* is the current attraction, and is drawing well. The *Past Mail* 21; T. W. Keene 2-4. THE HENRIETTA THEATRE (Dickson and Talbot, managers). Nellie McHenry in *A Night at the Circus* 26, 27; good business. PARK THEATRE (Dickson and Talbot, managers). The Davidson-Austin co. played to full houses at every performance 26-30. Oscar Sisson will open in *The Colonel* 1.

DAYTON.—THE GRAND (Harry E. Feicht, manager). Duncan B. Harrison's Comedians Dec. 26, 27, and matinee in Little Tippet to fair business. Nellie McHenry 29 to a Night at the Circus; large business. THE PARK (Harry E. Feicht, manager). Turner's Comedians in *A Strange Family* 2-6 turned people away at every performance. 27-31 this in the week. Dora Davidson and Ramie Austin 2-7. CUES. Gloriana will be the New Year's attraction at the Grand. Scenic artist Fred Knight is now engaged in painting five full sets of scenery for the Bicycle Club Minstrels that will surprise Daytonians some time in February.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager). An entertainment was given Dec. 21 for the benefit of Mr. E. A. Morgan, known to the local press as "Cabriolet." Austin Gavin, the comedian, and Robert Brain, the leader of the Opera House orchestra, were among the performers. Milton and Dollie Nobles 26 presented *A Son of Theopis* at matinee to a good house, and in the evening *For Revenite Only* to a very large house. Nellie McHenry 27 in *A Night at the Circus* to a very good house. BLACK'S OPERA HOUSE (Samuel Waldman, manager). Josie Mills 26 in *Galley Slave*, at matinee, and *Shadows of a Home* in the evening to very good business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). Prof. Reynolds, mesmerist, Dec. 18-21; poor houses. IRENE. George Sarvin, of Boston and local Sons of Veterans and Portsmouth Guards, will produce *The Ride and the Gray* at the Grand 29-31 under the auspices of Bailey Post, G. A. R. The new Davis Opera House will be commenced Feb. 1 and opened during the Ohio Valley Fair in September.

FREMONT.—OPERA HOUSE (E. H. Russell, manager). Dark Dec. 18, 24, owing to the failure of *Perils of New York* to appear. ELKS. Fremont Lodge of Elks have closed with Charles Loder in *Oh, What a Night* for their annual benefit Jan. 27.

ALLIANCE.—GO DARD OPERA HOUSE (F. W. Gaskill, manager). Uncle Tom's Cabin co. gave a very poor performance of the ante-bellum classic. De Lange and Rising in *Tangled Up* 27.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager). Crawford Brothers' Minstrels to small houses Christmas matinee and night. They

gave a very poor performance. PEOPLE'S THEATRE (Brady and Garwood, managers). Grimes' *Uncle Tom* pleased large houses Christmas week. Siberia 27.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager). Ed Perkins lectured Dec. 29 to a comfortable filled house. Lincoln J. Carter's *Past Mail* 21; S. R. O.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager). Siberia Dec. 24; small audience. Boston Ideal Comic Opera 26; big business. DARE'S OPERA HOUSE (Kuhl and Grasel, managers). U and I 31.

HAMILTON.—GLOBE OPERA HOUSE (Bristley and Connor, managers). U and I Dec. 26; good house.

URRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, managers). The Nibbs Comedy co. to light business Dec. 26.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kitchman, managers). Gibney, Gordon and Gibney Dec. 21; fair business.

ST. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers). Widow Murphy's *Secret* Dec. 20; large audience. Crawford Brothers' Minstrels 21; small house.

MANFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager). C. L. Davis in *Alvin Joslyn* Dec. 24; good house.

IRONTON.—MASON'S OPERA HOUSE (R. F. Ellis, manager). The Swedish Concert co. Dec. 26; large and pleased audience.

RAVENNA.—REED'S OPERA HOUSE (Carter and Hudson, managers). Burch and Denman's *Soap Bubble* Dec. 21; Uncle Tom's Cabin 21; both to fair houses.

PIQUA.—MUSIC HALL (J. C. Thaurkild, manager). Music Hall, after being thoroughly renovated, was opened Dec. 22 by the Delange and Rising co. in *Tangled Up* to very good business.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager). Siberia Dec. 21; light business. Marie Hubert Frohman 26 in *The Witch* to good business.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager). Charles A. Gardner in *Fatherland* to a large house Dec. 21. Crawford Brothers' Minstrels 24; small attendance.

STURGEVILLE.—CITY OPERA HOUSE (W. D. McLaughlin, manager). The McGibney Family Dec. 21; small house. Nibbs His Nibs and His Nobs 26; large house.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager). A Knotty Affair was the Christmas attraction. Two performances were given to full houses. WORLD'S MUSSE (Dempsey and Sames, managers). Full houses; excellent entertainment.

ASHLAND.—OPERA HOUSE (Theodore F. Barron, manager). Stetson's *Uncle Tom's Cabin* Dec. 26, S. R. O.

POTTSTOWN.—GRAND OPERA HOUSE (C. F. Strohl, manager). Kittle Khoads in *The Inside Track* Dec. 21; fair audience. Leaves of Shamrock 26; good business.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers). McIsberty Family gave a high class musical performance Dec. 21 to a large audience.

HAUGH CHUCK.—OPERA HOUSE (John H. Faga, manager). Waifs of New York Dec. 21; good business.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager). Waifs of New York Dec. 27; crowded house. Gorman's Minstrels 28; good business.

WKEESPORTE.—WHITE'S OPERA HOUSE (F. D. Hunter, manager). Ole Olson to S. R. O. Dec. 21-26. ALHAMBRA'S THEATRE (E. A. McCardle, manager). Gorman's Minstrels gave a fair performance 21. Little Tippet failed to please a fair audience 24. H. E. Dixey in *Patience* did not quite please a good-sized audience 26.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager). Ullie Abernethy Dec. 21; good business. Decker and Primrose Minstrel co. 21; small house.

NEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager). The Soap Bubble co. gave a mediocre performance Dec. 21, to a light house. Decker Brothers' Minstrels fared no better 24, and a light business. Melville Comedy co. in *The Black Flag* turned people away 26.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers). Held in Slavery Dec. 26; large audience. A Railroad Ticket 28; light house. IRENE. Cal Westhafer, treasurer of the Grand Opera House at Wilmington, Del., spent

King co., presented Manager Oser of Opera House with the handsome new ticket box that now stands at the parquette entrance of theatre.

WILKESBARRE—GRAND OPERA HOUSE (M. H. Burgher, manager). Andrew Mack in Irish Loyalty Dec. 23, return date to good business. The Waifs of New York 27, turned people away, both afternoon and evening. Gorman's Minstrels played a fair-sized audience 7. A Knotty Affair; light house. —MUSIC HALL (E. C. Frank, manager). Minnie Lester opened a week's engagement to large business.

ERIE—PARK OPERA HOUSE (Wagner and Reis, managers). Jane Dec. 26, afternoon and evening performance to the largest Christmas business ever known in this city. Cleveland's Minstrels 27, good business.

KITTANNING—GRAND OPERA HOUSE (Brown and Neuber, managers). Fabio Romani Dec. 27, fair business.

ASTORIA—ELEVEN AVENUE OPERA HOUSE (E. D. Carls, manager). The Two Johns Dec. 27, packed house. Ole Olson 28, fair business.

JOHNSTOWN—ADAM'S OPERA HOUSE (Alexander Ait, manager). John R. Chapman presented The Merry Coubler Dec. 22 to good business. Stowe's Uncle Tom's Cabin 23, to a deservedly small house. Rice and Abbott in Irish Aristocracy gave a very tame performance to a small house 24. Little Tragic, matinee and evening performance to S. R. O. on Christmas. Ole Olson pleased a large audience 27. Ramsey Morris Comedy co. presented Joseph here for the first time 28 at advanced prices. The audience was small, but it was the most enthusiastic audience that gathered at this house this season, and if they play a return date it will undoubtedly be to S. R. O. —FAMILY THEATRE (Harry Davis, manager). Business continues good. —ITEM: The Irish Aristocracy co. stranded here 24. It is rumored that ex-manager Flack, of A Breezy Time co., will manage the new Opera House now being erected by James G. Ellis.

OIL CITY—OPERA HOUSE (R. Lowentritt, manager). Jane was presented to a good house Christmas Eve. Decker's Minstrels drew well Dec. 26.

RHODE ISLAND

PROVIDENCE—OPERA HOUSE (Robert Morrow, manager). The DeWolf Hopper Opera co. in Wang drew crowded houses Dec. 22-23. Lillian Lewis in Lady Lili had a good opening 24. Charles Frohman's stock co. in Surrender 27.—F. H. Keith's Opera House (E. R. Byram, manager). The Crusader Lawn closed a fair week's business 24. Richard Golden in Old Jed Prouty 26-27, large business. Hands Across the Sea 27.—WESTMINSTER THEATRE (George H. Macneil, proprietor). George Dixon's Vandeville co. drew fair houses 19-20. Saturday and Sunday's National Band soloists 21, to a large house. The City Club 23, large business. Jack McAniff and co. 27.—LOTHROP'S MUSEUM (William C. Chase, manager). Lothrop's stock co., supported by Kate Glassford and Charles Rattiner, in the sensational drama, Passion's Slave, 26-27. Queen of the Plains 27.—ITEM: The Talmu Club gave a fine performance of The Man of Letters at their theatre 21, to a large and appreciative audience. The cast was a strong one, and the smooth manner in which the piece was presented showed careful study. The stage was prettily set by Mr. Barker. The Arion Club gave the first of this season's series of concerts 23 at Infirmary Hall, on which occasion Handel's "Messiah" was given by a chorus of 30, under the direction of Prof. Jules Jordan, assisted by Emma Juch, M. Gertrude Edwards, William Dennison, and Max Heinrich. The hall was filled and the performance was a success. At the close of the evening, presented Manager William C. Chase with an elegant essay chair and a box of cigars. —George Mackinnon, dramatic critic of the Providence Journal, is seriously ill at his home in this city. —N. X. Noyes, assistant treasurer of R. F. Keith's Opera House, made a flying trip to New York, leaving here Saturday, 24, and returning Sunday evening. The special Christmas matinees were all largely attended, and the S. R. O. sign did good work. —Fritz Morris is here doing advance work for Charles Frohman's Surrender co.

NEWPORT—OPERA HOUSE (Henry Bull, manager). Through the representations of local managers in this vicinity, who from experience should know better, Manager Bull was induced to book a co. managed by W. F. Gee and headed by Gertrude Corey and Warren A. Hathaway playing Crawford's Claim Dec. 26. To Manager Bull and his able assistant, Thomas Martin, the Newport public are much indebted for many excellent attractions, and many courtesies have been extended, your correspondent, for which they will please accept my thanks, but since my connection with THE MIRROR I do not recall a worse production than that attempted by the above parties, and should they again seek "the city by the sea" for glory or the pockets of its inhabitants, notice is given that they will be compelled to play in the Opera House doors are closed to all such. Richard Golden in Old Jed Prouty (his fourth booking) will be with us 27. George Lederer's co. in Nothing but Money 27.

WOOSOCKET—OPERA HOUSE (George E. Hawes, manager). Irish Gossamer Dec. 24, small house. Dark Secret 26, matinee and evening; full houses.

SOUTH CAROLINA

CHARLESTON—GRAND OPERA HOUSE (L. Arthur O'Neill, manager). Fast Mail Dec. 23, 24 and matinee to light business. Harry Lacy and Emily Rigi in The Planter's Wife 25 and matinee to good houses, notwithstanding bad weather. —QUEEN'S ACADEMY OF MUSIC (Charles W. Keogh, manager). Richard Mansfield 10.

MEMPHIS—STAUD'S THEATRE (Fritz Staub, manager). The Pulse of New York Dec. 26, matinee and evening, to good business. Bettie Bernard-Chase 27.—ITEM: Mr. Staub was presented with a very fine silver inkstand and blotting pad by the attaches of the theatre. Mr. Staub will give them a banquet next Friday evening. —Fine Christmas Minstrel was indeed a work of art.

CLARKSVILLE—ELMER'S OPERA HOUSE (James T. Wood, manager). Daniel A. Kelly in The Shadow Detective Dec. 23, fair business.

BRISTOL—HARKNELL'S OPERA HOUSE (Charles Harknell, manager). The Pulse of New York Dec. 27, fair performance; small audience.

TEXAS

FORT WORTH—GREENWALL'S OPERA HOUSE (Paul Greenwall, manager). Richards and Pringle's Colored Minstrels to a top-heavy house Dec. 20; performance very satisfactory.

WACO—GRAND OPERA HOUSE (L. P. Garland, manager). Old Homestead Dec. 19, 20, packed houses. Richard and Pringle's Minstrels 25; big business.

HILLSBORO—ROSE'S OPERA HOUSE (A. T. Rose, manager). Richard and Pringle's Georgia Minstrels Dec. 22, fair business.

FOUNTAIN—SWEENEY AND COONIN'S OPERA HOUSE: Jules Grant's Opera co. Dec. 10-24; slight reduction in prices and good co. explain the most successful engagement of the season.

WEATHERFORD—HAYNES' OPERA HOUSE (D. C. Haynes, manager). Patti Rosa Dec. 13; crowded house. Patience was well produced by local talent last week, and by request will be repeated 30.

CHANDLER—OPERA HOUSE (Neville and Barry, managers). The Black Detective to a fair lower house and big gallery Dec. 25. The part of Jeff, an old family servant, is good in all but one respect. In the South a black servant, no matter how long his servitude in the family, never addresses any one by his or her given name. The male quartette was excellent, the voices blending well.

AUSTIN—MILLET'S OPERA HOUSE: Denman Thompson's Old Homestead, the best play that has been here this season, played to fine business Dec. 21, 22 and matinee 23. Fleming's Around the World in 80 Days gave a fair performance to a good house 25. Grant's Comic Opera co. 26-27.

SAN ANTONIO—GRAND OPERA HOUSE (J. R. Tendich, manager). The Kid Dec. 18, 19; good business. Around the World in 80 Days 21, 22; poor per-

formances. Archie Boyd and a good supporting co. in Old Homestead 23, 24 to large business. Patti Rosa opened Christmas night to a good house.

JEFFERSON—CHASE'S OPERA HOUSE (A. A. Chase, manager). Little's World Dec. 23, large audience. Pete Baker in New Chris and Lena booked for 25.

UTAH

SALT LAKE CITY—SALT LAKE THEATRE (C. S. Burton, manager). W. A. Brady's After Dark co. Dec. 10-21; poor business. Minnie Seligman in My Official Wife 23, 24 to fair business. Settled Out of Court, and James T. Powers in A Mad Bargain 25.

WEST VIRGINIA

PARKERSBURG—ACADEMY OF MUSIC (E. R. Cady, manager). Clarence Bennett Dec. 26, matinee and evening, to fair business. The Fast Mail 27.—ITEM: During the performance of The Fast Mail, Tuesday night, a disastrous fire, and narrowly averted by the coolness of some of the attaches and members of the co. The house was packed, and all went smoothly until the last act, during which an awful sound was heard in the rear of the house. A mad rush was made for the exits and the stampede only stopped by the coolness of the house-keeper, Shirley Drake, and other attaches, who did their utmost to allay the excitement, which was finally accomplished. Mr. Haven, a member of the co., announced from the stage that the noise was caused by a falling window, which had the desired effect of restoring order, many leaving quietly, but the majority remained until the conclusion of the performance. The sound was similar to that of a gas explosion, and it is supposed to have been caused by a timber falling between the floor of the gallery and the ceiling of the dress-circle. Reports have been circulated frequently before that the theatre was not safe, and it has been an undisputed fact the gallery has fallen a few inches. Manager Cady says that upon investigation it was found that a plank resting on one of the hog-chairs had fallen to the ceiling over the dress-circle, but a more thorough examination will be made by competent contractors.

WHEELING—OPERA HOUSE (Alfred Rheinstrom, manager). Dancers of a Great City Dec. 23; light business. Ramsay Morris Comedy co. 26-27; good business; Cleveland's Minstrels 28; fair house. —GRAND OPERA HOUSE (O. C. Genter, manager). Phil Peters, Old Soldier co. 22-23; good business; Our Irish Neighbors 26-27; fair business.

WISCONSIN

OSHKOSH—OPERA HOUSE: Two Old Cronies Dec. 23; full house. James O'Neill in Fontenelle 24, fair house.

KACINE—BELLIE CITY OPERA HOUSE (Frank J. Miller, manager). A Turkish Bath Dec. 25; good business; performance satisfactory. W. A. Rusea, business manager of the co. and an old Kacine boy, was cordially welcomed by his old friends.

WEST SUPERIOR—GRAND OPERA HOUSE (I. T. Condon, manager). Katie Emmett in Killarney Dec. 21; well filled and well-pleased house. Modjeska in Macbeth 26; largest house of the season at advanced prices.

LA CROSSE—THEATRE (J. Strastipka, manager). Katie Emmett in Killarney Dec. 23, 24; small business. Uncle Josh Sprueby 25; small audience.

POND DULAC—CRESCENT OPERA HOUSE (P. R. Haber, manager). Two Old Cronies Dec. 23; fair house.

MADISON—FULLER OPERA HOUSE (Edward W. Fuller, manager). Sol Smith Russell in A Poor Relation Dec. 22 made his first appearance to a Madison audience to S. R. O. at advanced prices. Katie Emmett in Killarney 23; small but pleased audience.

JANESVILLE—MYERS' OPERA HOUSE (Myers Brothers, managers). Sol Smith Russell Dec. 23; packed house. It was the society event of the season; half the audience in evening dress. Queen of the Arena, or, the Gypsy Circus 27; fair-sized house. The performance lasted four hours. The co. opened at Elgin, Ill., 26. Uncle Isaac 30.—ITEM: One of the dogs and two monkeys belonging to Prof. Wormwood, of the Gypsy Circus co., were fire to death en route from Elgin 27.

CANADA

TORONTO—ACADEMY OF MUSIC (Thomas Reche, manager). The Private Secretary 27.—TORONTO OPERA HOUSE (J. B. Morris, manager). Dan McCarthy to good business Dec. 26-27. Two Old Cronies co. 27.—GRAND OPERA HOUSE (O. R. Sheppard, manager). Robert R. Mantell to good business 26-27. Mavourneen 27.

MONTREAL—A. ARMY OF MUSIC (Henry Thomas, manager). John A. Stephens to fair business in Christmas Bells, a mediocre melodrama, only fairly acted Dec. 26-27. The co. carry some very pretty special scenery. Country Circus 27.—QUEEN'S THEATRE (Spartow and Jacobs, managers). Helen Barry in The Duchess to good business 26-27. Wilson Barrett in repertoire 27.—THEATRE ROYAL (Spartow and Jacobs, managers). The Devil's Mine to S. R. O. nightly 26-27.

LONDON—THE GRAND (A. E. Root, manager). The story of the audience which attended the Theodore Thomas Orchestra on Christmas night was very poor testimony of the estimation in which this musical organization is held, the house being not even fairly filled. The programme was new and choice, and Agnes Thomson, the Canadian soloist, did herself justice in two numbers.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macey, mgr.): Law & Fair REBEL (Edward R. Mawson, mgr.): Brooklyn N. Y., Jan. 2, Pittsburgh, Pa., 9-14.

AGNES MERRIDON (Joseph A. Jessel, mgr.): Bay City, Mich., Jan. 3, Midland 4, Mt. Pleasant 5, St. Louis 6, Big Rapids 7, Washington 8, Kalamazoo 9, Elkhart, Ind., 11, Goshen 12, Kendallville 13, Huntington 14.

ANNIE WARD TIFFANY (C. H. Greene, mgr.): Albany, N. Y., Jan. 27.

ARTER PARK (W. A. Brady, mgr.): Kansas City, Mo., Jan. 1-7, Omaha, Neb., 8-14.

ACROSS THE POTOMAC (Augustus Pittou, mgr.): Atlanta, Ga., Jan. 3, Chattanooga, Tenn., 4, Nashville 5, Memphis 6, Cairo, Ill., 12, Evansville, Ind., 13, Terre Haute 14.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Grand Forks, Mo. Dak., Jan. 3, Fargo 4, Superior, Wis., 7, Duluth, Minn., 7-11, Minneapolis 9-11, St. Paul 12-14, Milwaukee, Wis., 15-18, Janesville 19, Rockford, Ill., 20, Elgin 21.

ALVIN JONES (Charles L. Davis, mgr.): Louisville, Ky., Jan. 2-4, Kokomo, Ind., 5, Pullman, Ill., 6, Kenosha, Wis., 7, Milwaukee 8-14, Beloit 15, Winona, Minn., 15, Eau Claire, Wis., 16, Duluth, Minn., 20, 21.

A. M. PALMER'S STOCK (H. Willard, acting mgr.): Boston, Mass., Dec. 2-Jan. 7.

ARISTOCRACY: New York city Nov. 24—indefinite.

ANNIE PINLEY (Robert Fultord, mgr.): Pittsburgh, Pa., Jan. 2-7.

A RAILROAD TICKET (Blaney and Gaites, mgrs.): Philadelphia Pa., Jan. 2-7.

ARIZONA JOE: Paterson, N. J., Jan. 7.

A. LEBANON, Pa., Jan. 3, Sunbury & Shamokin 5, Shenandoah 6, Bethlehem 7, Philadelphia 9-14, Toronto, Ont., 16-21.

A BUSY DAY (Harry Crandall and Max Zoellner, mgrs.): Johnston, N. Y., Jan. 3, Corry, Pa., 4, Oil City 5, Marion, O., 6, Lima 7, Chicago, Ill., 8-14, Philadelphia Pa., 15-21.

BOTTOM OF THE SEA (W. A. Brady, mgr.): St. Paul, Minn., Jan. 2-7, Minneapolis 7-15, Winona, Wis., 16, Dubuque, Ia., 17, Davenport 18.

BLACK CHOOK: New York city Sept. 1—indefinite.

BLACK DETECTIVE (Daniel Shelby, mgr.): Austin, Tex., Jan. 3, Brenham 4, Houston 5, Gal-

veston 6, 7, San Antonio 8, 9, Taylor 10, Tyler 11, Marshall 12, Texarkana 13, Hot Springs, Ark., 14, Little Rock 15, Fort Smith 17, Springfield, Mo., 18, Joplin 19, Parsons, Kans., 20, Fort Scott 21.

BY PATTY (Charles Matthews, mgr.): Rochester, N. Y., Jan. 2-7.

BAIRES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

BAHREL OF MONEY (George H. Nicolai, mgr.): Greensburg, Pa., Jan. 2, Connellsville 3, Uniontown 5, Bradford 6, McKeesport 7, Pittsburgh 9-14, Jeannette 16, Altoona 17, Tyrone 18, Pottsville 19, DuBois 20.

BANQUET BLANC (John W. Hamilton, mgr.): New York City Jan. 2—indefinite.

BOBBY GANTON (Henry F. Greene, acting mgr.): Lancaster, Pa., Jan. 2, Harrisburg 3, Norristown 5, Camden, N. J., 6, 7, Brooklyn, N. Y., 9-14.

BY WHIS OUTWITTED (John Collins, mgr.): Brantford, Ont., Jan. 1, London 2.

RELL'S BOAT (Harry W. Williams, mgr.): Raton, N. Mex., Jan. 2, Trinidad, Col., 3.

BARRY AND FAY (Wm. DuBois, mgr.): Jersey City, N. J., Jan. 2-7.

RAIDERS IN NEVILLE (W. S. Baldwin, mgr.): New Orleans, La., Jan. 2-7.

CHARLES A. LADDER: Aurora, Ill., Jan. 3, Freeport 3, Dixon 4, La Salle 6, Danville 7, Indianapolis, Ind., 9-14, Columbus 16, Seymour 17, Franklin 18, Lafayette 19, Terre Haute 20, Brazil 21.

CHARLES TOWNSEND: Havana, N. Y., Jan. 2-7.

CHARLES FROHMAN'S COMEDIANS (Frank Muffin, mgr.): San Francisco, Cal., Dec. 31-Jan. 26.

CHARLES A. GARDNER (James K. Garey, act. mgr.): Baltimore, Md., Jan. 2-7.

CHARLES JACKSON (Innocent George W. Lederer, mgr.): San Francisco, Cal., Dec. 26-Jan. 7.

COUNTRY CIRCUS (No. 2, J. E. Brown, Klaw and Erlanger, mgrs.): Montreal, P. Q., Jan. 2-7, Toronto, Ont., 9-14, Buffalo, N. Y., 15-21.

CURTIS COMEDY: Linville, Pa., Jan. 2, 4, Jamestown 5-7.

CALLICOTE COMEDY: Corning, Ia., Jan. 2-7.

COUNTY FAIR (Neil Burgess, David Towers, mgrs.): New York city Nov. 21—indefinite.

COUNTY FAIR (Marie Bates): Memphis, Tenn., Jan. 3-14, Louisville, Ky., 6, Evansville, Ind., 7, St. Louis, Mo., 8-12.

CLARA MORRIS (Edwin H. Price, mgr.): Portland, Ore., Jan. 2, 7, Boise City, Idaho, 9, Pocatello 10, Logan, Utah, 11, Ogden 12, Kearney, Neb., 13.

CHOATE DRAMATIC: Morris, O., Jan. 2-7.

CARRIE LOUIS (Howard Wall, mgr.): Wilkesbarre, Pa., Jan. 2-7, Williamsport 9-14.

CRUISE OF SOCIETY (John Stetson, mgr.): New York city Dec. 26-Jan. 7.

CHARLEY BALL (Fred Dubois, acting mgr.): New Orleans, La., Jan. 2-7, Mobile, Ala., 9, Meridian, Miss., 10, Selma, Ala., 11, Montgomery 12, Anniston 13, Rome, Ga., 21.

COUNTRY CIRCUS (No. 1, Jefferson, Klaw and Erlanger, mgrs.): Philadelphia, Pa., Jan. 2-7.

CAROLINE CAGG (Kent Thomas, mgr.): Winchester, Mass., Jan. 2-4, Brandon 5, Portage la Prairie 7, Graton, N. Dak., 9, Grand Forks 11-12, Stillwater 13, Fargo 14.

CHUCKERS LAWS (W. A. Edwards, mgr.): New York city Jan. 2-7, Brooklyn, N. Y., 9-14, Baltimore, Md., 16-21.

DAVID'S AUCTION (Charles H. Vaile, mgr.): Philadelphia, Pa., Jan. 2-7, Brooklyn, N. Y., 9-14, Providence, R. I., 15-21.

DR. BILL (George W. Sammis, mgr.): Baltimore, Md., Jan. 2-7, Annapolis, Md., 9, Hanover, Pa., 10, York 11, Chester 12, 13, Frankford 14, Wilmington, Del., 15.

DEVIL'S MINE: Rochester, N. Y., Jan. 2-7, Syracuse 12-14, Hoboken, N. J., 15-18.

DEAN AND ROBERT: Marquette, Mich., Jan. 2-7.

DIAMOND: Boston, Mass., Dec. 26, 27, 28, 29, Meriden, Conn., Jan. 3, Hartford 4, Holyoke, Mass., 5, Worcester 6, 7, Lynn 8, 9, Nashua, N. H., 11, Haverhill, Mass., 12, Chelsea 13, Brockton 17, New Bedford 18, Fall River 19, Newport, R. I., 20, Woonsocket 21.

DOWN THE SLOPE (W. E. Burton and Co., mgrs.): Brooklyn, N. Y., Jan. 2-7.

DOWN THE SLOPE (George Morris, mgr.): Detroit, Mich., Jan. 2-7.

DANGER SIGNAL (Edward J. Abram, mgr.): Camden, N. J., Jan. 2, Lancaster, Pa., 4, Altoona 5, McKeesport 6, Wheeling, W. Va., 7, Cincinnati, O., 8-11, Louisville, Ky., 10-12, Indianapolis, Ind., 13-15.

DEATH (J. Thompson, E. A. McFarland, mgrs.): Jersey City, N. J., Jan. 9-14, Newark 15-21.

DANGERS OF A GREAT CITY (Dore Davidson, mgr.): Dayton, O., Jan. 2-7, Richmond, Ind., 9, Marion 10, Lafayette 11, Waba 12, So. Bend 13, So. Chicago, Ill., 14, Fairbury 15, Urbana 16, Elmhurst 17, Philadelphia, Pa., Jan. 2, 7, Baltimore, Md., 9-14.

EDWIN ARDEN (W. A. Edwards, mgr.): Grand Rapids, Mich., Jan. 2-7.

E. H. SOTHERN (H. K. Warner, acting mgr.): Chicago, Ill., Dec. 26-Jan. 8, Cincinnati, O., 9-14, St. Louis, Mo., 15-21.

EIGHT BELLS (Thomas R. Perry, acting mgr.): New York city Jan. 2-7, Bridgeport, Conn., 5, New Haven 10, Hartford 11, Holyoke, Mass., 12, Springfield 13, 14, Montreal, P. Q., 15, 16, Hot Springs, Ark., 17, Little Rock 18, Memphis, Tenn., 19, 20.

ETHEL ELISABETH (W. C. Elmer, mgr.): Pittsburgh, Pa., Jan. 2-7, Buffalo, N. Y., 9-14, Brooklyn, N. Y., 15, 17.

E. S. WILLARD (A. M. Palmer, mgr.): Chicago, Ill., Dec. 26-Jan. 21.

EVANS AND HOEY (W. D. Mann, mgr.): Pittsburgh, Pa., Jan. 2-7.

EDWIN F. MAYO: New York city, Dec. 19-Jan. 7.

FRANK RICE (Arthur A. Lott, acting mgr.): St. Paul, Minn., Jan. 2, Winona 4, La Crosse, Wis., 10, Dubuque, Ia., 11, Cedar Rapids 12, Sioux City 13, 14, Denver, Col., 15-21.

FANTASMA (Hanson's, Edwin Warner, mgr.): Peoria, Ill., Jan. 2, Decatur 4, Springfield 6, 7.

FANNY DAVENPORT (Marcus Mavor, mgr.): Detroit, Mich., Jan. 9-14, Cincinnati, O., 15-21.

FAIRY'S WALL (W. H. Powers, mgr.): Nashville, Tenn., Jan. 2-7.

FROST AND FANSHAW (F. H. Frost, mgr.): Dresden, Ont., Jan. 2, 4, Waindaceburg 5-7.

FANNY RICE (Geo. W. Purdy, mgr.): San Francisco, Cal., Dec. 25-Jan. 7.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Peoria, Ill., Jan. 2, 3, 4, 5, Norfolk 5, Richmond 7, Charlottesville 8, Staunton 9, Martinsburg, W. Va., 11, Hagerstown, Md., 12, Frederick 13, Chester, Pa., 14, Washington, D. C., 15-21.

FRANCESCA REDDING-HUGH STANTON (Hugh Stanton, mgr.): Lyons, N. Y., Jan. 4, Newark 5-7, Ogdenburg 9-14, Binghamton 15-21.

FRANK MAYO: Arkansas City, Kans., Jan. 3, Atchison 4.

FRANK DANIELS (W. W. Freeman, mgr.): Houston, Tex., Jan. 2, 3, 4, 5, Austin 6, Waco 7, Dallas 8, Fort Worth 11, Tyler 12, Hot Springs, Ark., 13, Little Rock 14, Memphis, Tenn., 15, 16.

FIRE PATROL (A. V. Pearson, mgr.): Butler, Pa., Jan. 6, Youngstown, O., 7, McKeesport, Pa., 9, Zanesville, O., 12, Findlay 13, Fostoria 14, Chicago, Ill., 15-21.

FANTO ROMANI (Aiden Benedict, mgr.): Akron, O., Jan. 3, Canton 4, Alliance 5, Leontonia 6, New London 7, East Liverpool 8, Wellsville 9, Chrischville 10, Columbus 11, Coshocton 12, Beilleville 13, Piquetsburg 14, Indianapolis, Ind., Jan. 2-7.

FLIZAMONS' COMEDY: Indianapolis, Ind., Jan. 2-7.

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Under the direction of GEORGE B. McLELLAN.

Subscriptions and advertisements received by
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THE DRAMATIC MIRROR,
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THE VIOLIN BOW.

(Translated from the French of Charles Crook.)
She had beautiful tresses, blonde
Like an August harvest; so long
That they fell even to her feet.
And her voice strange, weird,
Musical like a fairy's or angel's,
Eyes shadowed by their long lashes.

He feared no rival
As he carried her on his horse
Across mountain and valley.
For to all men of the high
Country she had given no thought
Till the day she had met him.

Love reigned so strong in her heart,
That when her lover mockingly smiled
There came to her a deathlike faintness.

In her last embrace, she cried:
"Make a bow of my tresses, dear heart,
With which to charm your other mistresses!"

Then with a long, clinging kiss,
She died—According to his vow
He made a bow of her tresses.

Like a poor blind beggar
On a violin of Cremona
He played, asking for alms.

All were strangely moved
Listening to him; for in those sounds
Reigned death and its songs.

The king entranced enriched him;
He could charm the brunette queen
And thrill her in the moonlight.

But each time he played there
To please the dark queen, the bow
Sadly reproached him.

At last with one long wail
The music stopped, but half completed,
And the dead took back her gaze.

She took back her tresses, blonde
Like an August harvest, so long
That they fell even to her feet.

ERROLL DUNBAR.

THE DRAMA IN HOLLAND.

AMSTERDAM, Dec. 9, 1902.

The French modern realistic school, which has greatly changed the tendency and form of fiction and stage literature, not only in France, but unfortunately in other countries, and of which Emile Zola may be termed the prophet and the dramatists of the Théâtre Libre his true disciples, has been interpreted this month in Amsterdam almost simultaneously by three distinct companies.

There is much good in the realistic or *école naturelle*, as it is called: vitality, vigor, novelty of ideas, powerful delineation of character, and truth to nature. But these sterling qualities are clothed in such a crude form, or rather they are laid bare and dwelt upon with such unnecessary detail that the moral lesson loses much of its force from the disgust and repulsion inspired by these details which so often cause one to lay the book aside or to turn away from the stage with loathing. This was, however, not so in any one of the three plays of which I am about to speak briefly, and I can only say that if Zola always wrote thus, or if the dramas produced by the Théâtre Libre were always of this stamp, the realistic school would have no devotee with a firmer belief in its credentials than that of THE MIRROR's humble correspondent.

I will make note of the three productions in the order in which they were given. The first was the comedy *De Erigenamen van Rabourdin* (Les Héritiers de Rabourdin) by Zola, and it was capably performed by the Dramatic company of the Grand Theatre. Managers Van Lier made a very judicious selection in the cast, and the result was unequivocally enjoyable. The comedy has no pretension as to complication of plot, at least such as we look for in most of the more modern comedies, but resembles the works of Molière, where one idea or one vice is exposed, and where the character drawing is all, and the sequence in the plot, nothing; it is rather a succession of scenes which could be, to a certain extent, shortened or extended. The vice depicted here is covetousness, and it is done in a manner worthy of the great master Molière himself. The relatives and friends who covet the supposed wealth of Rabourdin, and wait eagerly for his death, are living types, while the jolly and selfish Rabourdin who, aided by his pretty and witty niece, uses them as his tools in the end, are all parts which afford excellent scope for good acting, and this opportunity was made much of by Messrs. Van Lier's company. Special encomiums should be tendered to Mrs. Albright, unique as Mme. Fiquet, Miss Cohen as Charlotte, and Messrs. Bogot and Chrispen respectively as Rabourdin and Chapuzot.

The second play which I wished to mention was *Blanchette de Brienne*, of the repertoire of the Théâtre Libre. Having already spoken of this drama when it was given here some months since at the Varieties, I will only devote a few lines to the interpretation of it now by the Royal Dramatic company. Of course it would scarcely be fair to make comparisons, or to expect that the production of the Varieties could equal that of the Royal company, which boasts among its ranks some of the finest artists of the Dutch stage, and is indeed the leading dramatic constellation of the country. I will, therefore, only say that the need of praise accorded to the initial representation of *Blanchette* was well deserved, even if this second version of it is deserving of a far greater meed, and particularly of a more unequivocal and general one. For instance for the title role, which was now in much more suitable hands, and there's a great improvement. The part is essentially in Mrs. Holtrop's line, and she achieved a marked success, her pathos and intensity of feeling gaining for her many a round of applause. Louis Bonwmester as Ronsot furnished the public with another proof of the versatility of his wonderful talent; make-up, action and gesture were perfect. Mrs. Stoetz, true artist that she is, gave a very careful and natural rendition of the part of Mother Ronsot. *Blanchette* has met with a very favorable reception, and will probably remain on the programme for several weeks.

And now for the third play, and that is as the first also from the pen of Zola, it being *Incense Raquin*. This was given in the original language by a French traveling

company, under the direction of Mr. Millard. *Thérèse Raquin* is a marvellously wonderful drama, and the last two acts are masterpieces—at least that is my impression of them. It is by no means a cheerful play, but that is not to be expected from a drama, while thrilling interest and situations most highly tragical are certainly elements needed for the case, and these are to be found in *Thérèse Raquin* without a doubt. The powerful closing scenes held the audience spellbound. It was well acted, the leading characters at least, by Mmes. Desnoyers and Venkens and Mr. Venkens.

Managers Prot and Son have put on a revival of *Le Coq's La Petite Mariée*, under the title of *Graziella*. This operetta is familiar to the American public, as it has been often performed by the different French opera bouffe companies that have visited the other side; at any rate I saw it there in the vernacular. The music is not of the best of *Le Coq's* muse, but the libretto is amusing, and there are a very generous sprinkling of funny situations, and several pretty numbers, besides which there is also a spice of naughtiness to the plot that makes it all the more taking. Messrs. Prot have put on the operetta with all the attention to details, good mounting, and handsome costuming which have become proverbial with them, making their cosy, little theatre the place for comic operas. They have been more lavish even than usual as to costumes, and it is almost worth while seeing *Graziella* now, even were it not for the fair representative of the title-role, for the variety, richness and harmony in the blending of colors of the costumes. The cast is also all that can be desired. First, *La Petite Mariée*, otherwise Miss Marcelle Lucka, the new diva of the Frascati Theatre. This bewitching little queen of comic opera wields an irresistible sway over her audience and has already captivated the Amsterdam public. She is a charming actress, a sweet songstress, and possesses a dainty, petite and graceful figure and a delicately pretty face, so that all bow before her sceptre. The other ladies of the cast were very efficient, while of the gentlemen, the lion's share of the success fell to Mr. De Beer as Montefiasco. A. J. G.

AUSTRALIA.
MELBOURNE.

NOV. 25, 1902.

PRINCESS THEATRE (J. C. Williamson, manager): The London Society company returned here after a season in Sydney and Brisbane, and opened their second season here in *Faust Up to Date*, which ran for a week, then *Carmen Up to Date*, and *Joan of Arc*. They are now playing *Miss Esmeralda* to good houses. The principal members of this company are Marion Hood, Addie Conyers, Alice Lecomar, Alice Ledbridge, Robert Courtneidge, Bert Haslam, and Teddy Lommen. Some of the members of this company remain at this theatre for the Christmas pantomime of the *Forty Thieves*, and the rest will go to Sydney.

BIJOU THEATRE (Brough and Boucicault, managers): Mrs. Brough had a benefit Nov. 23, which was a most flattering testimonial to that artist. The house was crowded by all classes of Melbourne society, including the Governor and a large party from Government House. Mrs. Brough was presented with a magnificent diamond, the gift of a number of her admirers here. Walker—London ran till the 24, when *Niobe* was staged, with Mrs. Brough in the leading role, supported by Messrs. R. Brough, D. Boucicault and C. Ward, and Misses Temple, Roper and Gibson. A *White Lie*, a comedy in four acts, by Sydney Grundy, is to be produced on the 25th. *Good night!*

OPERA HOUSE (G. Wood, manager): Emerson and Wood's *Alhambra Minstrels* are concluding a very successful season here this week. Wood's humor makes him very popular. Billy Emerson's song, "Could I Only Back the Winner," has caught on. This company now go on to Adelaide, playing at Sandhurst and Ballarat en route.

THEATRE ROYAL: Maggie Moore finished her season on the 24th. *Weg the Castaway*, *Forty-nine*, and *The Miner's Daughter* were played during the season. Miss Moore will go to Sydney to play in the Christmas pantomime. This house is now closed till the Christmas pantomime. Babes in the Wood. St. GEORGE'S HALL (Cogill Brothers, managers): Cogill Brothers' Minstrel and Variety show still continue here, and seem likely to stay. Chas. Cogill and Will Whitburn are two of the best original minstrels now seen here.

Brough and Boucicault's lease of the Bijou (where they have been for six years) expires on Dec. 26, and they go to Sydney, where they have taken the Criterion for three months, after which it is rumored they intend to tour America with a complete comedy company. Melbourne will be sincerely sorry to lose the good company that can play a farcical comedy and a powerful drama with equal success.

Band Holt manages the pantomime of Babes in the Wood, and will also close it.

The Alexandra Theatre and the Victoria Hall are closed.

When Billy Emerson was here before he brought the Cogill Brothers with him; they remained behind, and have been in Melbourne ever since. A. E. R.

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